South Carolina's Newsweekly

OSCEOLA

March 10, 1978

EICHEL, HENRY
RCCM 704 CHARLOTTE OBS. BUREA
COLUMBIA SC 29201

P 12,13

conomic decay
d frustrated people

ston's East Side.

Is This Where The Future Lies? See Page Twelve

The Inside Story

Commentary...P. 2
Given the choice between putting those scores of unemployed people in Charleston to work, or preserving the downtown area in pristine virginity, one has got to go.

Cheap Shots...P. 2
A couple of local people act fishy when questioned about their involvement in the mayor's race, Winn-Dixie pleads for help against the unions, Elliott will have some competition and the Republicans go to school.

Taxed Twice...P. 4
That's what most municipal residents are. Dual taxation of city dwellers is becoming a hot political issue in several places. Richland is studying, and Lexington County has acted.

Re-districting?...P. 6
If the people running for mayor and city council stick to their words, Columbia may see a referendum on single-member districts in the near future.

Funky Eating...P. 8
A new column tells Columbians where to go for the funkiest eating in town. Not necessarily the best or worst. The funkiest.

Surprise!...P. 10
Former USC soccer coach Tim Hankinson woke up one morning without his job, and athletic department bigwigs say he's unqualified, despite the fact that he is regional Olympic representative.

What Future?...P. 12
This week's cover story.

Reviews...P. 14
"Julia," several new albums and two shows performed by The Acting Company during its recent visit to town are reviewed this week.

Ben Greer...P. 17
OSCEOLA talks with this young local novelist about his work, his schedule and his Catholicism this week.

Raw Passion...P. 18
The Culture Junkie examines the world of pulp romantic fiction this week, amid blazing prose and living-color book jackets.

Opinion

Editor's Commentary

BY VAL STIEGLITZ

Jobs Versus History

We hear a lot about the "way of life" in South Carolina. The supposed virtues of our style of living are touted when courting industry, when selling outsiders on the wisdom of buying land here or when reminding northern friends that life does not end south of the nation's capitol.

Now, lots of people in the port city of Charleston are throwing the phrase around with some abandon. It is mainly found on the lips of preservationists amateur and professional, committed to the town's historic flavor.

The way of life so we are told, is in danger. It is being jeopardized by the city administration's plans to build a large hotel-convention center smack in the middle of the old historic part of town. This monstrosity, as the project is called by architecture and history buffs, will sour the flavor of the old section, replace tradition with sterile modernity and install big bucks as the name of the game in Charleston.

Well, just what is this "way of life" that is so precious: What are people bitterly upset about, and what does it mean to ordinary South Carolinians?

Think of what the word "preservation" means. It means stability, not changing what is. The status quo. When applied to old buildings, it means keeping them standing, as they were in their heydays, replete with as much of the original atmosphere as can be mustered. What is also means, is permitting them to occupy space which might be used for other things.

In Charleston, a great many people are out of work. Many are poor, unskilled and devoid of decent futures. What do these people get out of "preservation?" The way of life many are fighting to preserve is a way of life that has left these people out. Blacks on the East Side have no stake in the ethos we call Charleston.

On the one hand, we're talking about the beauty and importance of the past. There *is* something distinctive about the pace and style of life in the south, and historic Charleston captures something of its feel and look.

On the other hand, we're talking about well-off white people having pretty places to go while badly-off people hang around street-corners. Preservation is largely a pastime for the upper classes with time on their hands. These people have a stake in the way of life they are preserving. It has been good to them, reflects their values. Its maintenance appears to be an unqualified good.

But imagine the total irrelevance of historical buildings to someone who can't even feed his family, to someone who has no job, no way to provide for basic needs. This is what the apostles of "preservation" miss, this lack of connection to real, practical concerns on the part of most of society. This is what those who are condemning outright the downtown convention project in Charleston have missed.

The words "way of life" are tricky. Whose way of life, I always wonder? And who is left out of this way of life? Too often in this state, the phrase refers to a set of values that tacitly sanctions economic deprivation and the privilege of a few. And this is why the fears of some that a "way of life" in Charleston is being threatened is

(Continued On Page 4)

Cheap Shots

Innocent but fishy

Some people's noses get out of joint mighty easy. Take Bill Spann, Kirk Finlay and Milt Saylor, for instance.

Last week we picked up a tip that the advertising firm of Cook, Reuf, Spann and Weisner was handling the Columbia mayoral effort of Kirk Finlay in violation of a state contract the company had signed. It turned out that no illegality was involved, but the reactions of those in question were more than a little interesting.

First, we called the State Development Board. G.L. Daniel, associate director of communications, said the advertising firm had a contract with the Board which prevented it from handling any political candidate in South Carolina. Without being asked whether Cook, Reuff, etc. was handling Finlay, Daniel assured us that they were not managing a Columbia candidate.

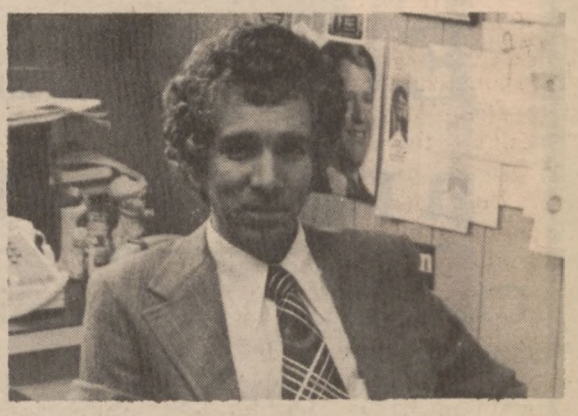
Then, strange things began to happen. Not ten minutes after hanging up from Daniel, a call came in from Bill Spann, a partner in the firm. He said Daniel had called him about our call. Nice and cozy.

Spann said the firm sometimes did "favors" for friends, but was not formally handling the Finlay campaign.

A quick check with Cine Graphics, a local studio where both Finlay and opponent Dennis Bolt shoot their television commercials, turned up a woman who said Cook, Reuf, Spann and Weisner was handling Finlay's commercials.

Milt Saylor, vice-president and producer at Cine Graphics, said this was not so. Bill Spann, he said, is helping Finlay personally, but not through the agency. This was brought up at Saylor's instigation and, once mentioned, kept coming up. He repeatedly assured us that the advertising firm was not involved in Finlay's campaign, and that Spann's help was just of a personal nature.

Saylor was tape-recording the interview.



Bill Spann

Asked why he was doing so, he said "not for any reason except for my own insurance." Skittish, hmmm?

Well, it turned out that Daniel was wrong. The contract Cook, Reuf, Spann and Weisner has with the state prevents the firm from accepting a statewide campaign for a statewide candidate. This does not apply, of course, to Finlay's race.

As a postscript, it should be noted that Finlay was talking about OSCEOLA's perusals on the Cook, Reuf matter Monday night, at the Democratic Convention in Richland County.

For a person who's claimed to have done nothing wrong, he seemed a bit touchy. "I'm getting tired of that paper," he was heard to say. "They're about to step on their d ----." (expletive deleted.)

Yessir, for a couple of friends just helping each other out, Finlay, Spann and Saylor sure acted fishy!

Touchy about their wages

Officials of the Winn-Dixie grocery store chain are touchy on the subject of unions. The last few weeks, a strongly-worded anti-union letter has been circulating among store managers and stockholders from out of the company's Greenville office.

The letter, signed by Grocery Merchandiser G. S. Towe, claims Winn-Dixie is under attack by the unions, and urges "all businessmen" to write their Senators "to advise them of your feelings."

Attached to the letter is a note from Winn-Dixie President James E. Davis, in Jacksonville, Fla.

Davis says that "once again, our free enterprise system is under attack by organized labor." Davis continues by claiming that Winn-Dixie pays "comparable to union rates," and concludes by saying that the Labor Reform Act pending in Congress "would hurt our employee relationship."

Several calls to Davis and Greenville division chief G.R. Kay, attempting to discover the company's wage structure in South Carolina,

(Continued On Page 3)

Published weekly by Parallax Media Projects, Inc. Offices are located at 1726 Hampton Street, Columbia, S.C. Mailing address is Box 5033, Columbia, S.C. 29250. Business management by The Camden Company, Camden, S.C.

Val H. Stieglitz	Editor
Nancy M. Higgins	Staff Writer
Tom Bryan	Adv. Manager

John Marion	Contributing Editor for Theatre and Books
Herb Buhl	Contributing Editor for Sports
Arthur Nord	Contributing Editor for Poetry
Leslie Blachman	Contributing Editor for Dance
Brian Wallace	Columnist
Perry Tannenbaum	Columnist
Ruth Johnson	Contributing Artist

Controlled circulation postage paid at Columbia, SC.

Distributed free to selected households in Richland County and at the University of South Carolina.

Subscription rates outside of Richland County: $5 for six months, $8 per year, $14 for two years. Mail to Box 5033, Columbia, S.C. 29250. Send your name, address and zip code with check.

Phone 254-6053, 254-5507 - business and editorial.

Letters From Our Readers

Local Phillistines

Dear Editor:

Why has Henry Cauthen allowed local Philistines to judge the intrinsic value of "I, Claudius?" Does a glimpse (16 seconds) of a bare breast define the theme of Robert Graves' work, and BBC's dramatization of it?

Does "Anna Karenina" now fall into the category of "adult viewing" only?

Does Cauthen realize that in aquiescing to the totally uninformed opinion of Rep. Jarvis Klapman and the somewhat informed opinion of Senator James Waddell (he at least viewed the objectionable installment) he has given commercial television a boost?

The local politicos don't object to the unmitigated flow of mindless mediocrity, vapidity and violence found on non-public television. Possibly, they thrive on it.

But in order to demonstrate their political power and their insatiable appetite to appear in the public eye as defenders of morality, regardless of the merit of the case, they attacked "I, Claudius," and with seemingly no objection, for reasons of censorship, from Mr. Cauthen.

ETV has continously solicited donations for its Endowment Fund. I was more than willing to contribute a sum far greater than the requested amount, but I shall now contribute nothing.

Or, at least nothing until it becomes clear that censorship by a duo or trio with political ambitions is not the modus operandi at ETV, and Masterpiece Theatre is returned to its regular slot in order to ensure optimum viewing.

Irately,
Mrs. Jennifer B. Gardner

Polls Tricky

Dear Mr. Stieglitz:

Your article on polling techniques was very perceptive. As an officer of the South Carolina Republican Party, I have been privy to several polls taken by candidates in South Carolina during recent campaigns.

One can interpret a poll and ask questions in a manner that suits one's purposes. Candidates do not particularly relish releasing unfavorable information that they are paying for.

You do need to further research the electoral methodology in South Carolina. Contrary to your article there are no registered Democrats, nor Republicans for that matter. One does not register by political party in this state.

Sincerely,
John Courson

Cheap Shots

(Continued From Page 2)

went unreturned.

Of the 11 Winn-Dixie stores in the greater Columbia area, only one has a published phone number. The store is in Parklane.

Officials with the meatcutters union out of Charlotte, N.C., said the top wage for a union meatcutter in the Columbia area is $5.63 per hour. Ed Davis, a staffer with the union, said that Colonial Stores grocery is the only one in Columbia with union employees.

The store manager at the Parklane Winn-Dixie refused to release employee wages there without an okay from Greenville. He did, however, confirm that no one there makes as much as $5.63 per hour.

If Winn-Dixie really does pay "comparable to union rates," they're working hard to conceal the fact. Just who did Davis have in mind when he closed his letter with the rousing words: "Employees and investors in the free enterprise system must stand up and be counted today!"

Who's Elliott going to face?

County Treasurer Tom Elliott will apparently have some Democratic competition in this year's primary.

(Continued On Page 11)

PAUL BENNETT IS CONCERNED ABOUT:

UTILIZATION OF REVENUE:
We must obtain the maximum value for the tax dollar. With his experience he can provide the leadership to guide the city in spending wisely to provide the necessary services and programs beneficial to our citizens.

BURDEN OF TAXATION:
We must investigate ways to obtain revenue from those people and businesses located outside the city boundaries and state and county governmental agencies that derive benefits from the city without carrying their share of the burden of taxation.

BUSINESS AND GOVERNMENT:
We must develop a good insight into the problem areas faced by local business and government as well as those brought about by local business and government. With his experience he has the ability to work closely with our merchants and independent businessmen to further develop our Downtown, Five Points, and Neighborhood Business Areas.

WE NEED PEOPLE IN OUR GOVERNMENT WHO DO NOT HESITATE TO STAND UP FOR WHAT THEY KNOW TO BE RIGHT.

Political advertisement paid for by Paul Z. Bennett

Metro Columbia

How do you like paying taxes twice?

BY NANCY HIGGINS

Nobody likes to pay taxes. It's even worse when you pay them for a service you aren't receiving.

Ken Westmoreland, deputy director of the Municipal Association of South Carolina, maintains this is what is happening to most, if not all, of the residents of South Carolina cities.

The common term for it is "dual taxation." Westmoreland prefers to call it "disproportionate taxation" or "inequitable taxation." This is how it happens: A typical city resident is taxed by the city in which he lives. The money is used to pay for a variety of services which include police and fire protection, road construction and maintenance, garbage collection, parks and recreation and social services. He is also taxed by the county in which he lives. That money is also used to pay for services. However, the resident may not receive all the services the county provides because they duplicate services he already gets from the city.

Police protection is an example. Most cities provide it, but the tax money their residents pay to the county helps pay for the sheriff's department. Normally, sheriff's provide few services within incorporated areas.

This isn't fair, Westmoreland says. "There is nothing right about asking a poor resident of a municipality to pay for services to affluent residents outside that municipality, and that's exactly what's happening," he says.

Also, he admits, many cities are having financial problems. If residents pay taxes to the county for services they don't believe they're receiving, it may make it harder for cities to raise money, he says.

According to a survey the association made in November, 97 per cent of its members would like to see something done about dual taxation. The subject, he says, is becoming an issue in the county council elections in Charleston. There is an effort to elect candidates who want to see something done about it. However, Lexington County is the only county in South Carolina where any action has been taken to adjust county taxes to treat city residents more fairly. "That's one success story in a thousand attempts," Westmoreland says.

Lexington County has been concerned about the question since 1974, says Frank Broom, the county's director of public information. "It was a classic case of an area experiencing a very large amount of growth in a short time," he says. County taxes were going up. Some city officials viewed the county government as a "threat". Relations between the cities and the county were, to put it politely, "frosty," he says.

Then Lexington County Municipal Association got interested in dual taxation. "We decided to do something about dual taxation before it became a real problem," he says.

In 1976, a study was made which identified areas of dual taxation. "Law enforcement was at the top of the list," Broom says. Beginning with the 1977 tax year, the county was divided into ten tax districts. The tax millage for law enforcement in each district was adjusted to reflect the services provided by cities in that district. For example, in the district which includes Cayce and West Columbia there is a 2 mill tax for county law enforcement. In the district which includes Gaston and Swansea, there is a 14.5 mill tax for the service.

County officials have not heard many complaints about the system, even from people whose taxes were increased because of it, Broom says. Swansea officials have said they don't feel they are getting enough credit for their one-man police department. However, he says they are apparently willing to accept the decision until a yearly reevaluation of services provided by the cities and the county is made in June.

The county also gives cities the opportunity to buy some services from the county. Street and drainage engineering, building inspection, building code enforcement and tax billing are among those offered.

Lexington County's effort to equalize taxation has generally been considered a success, Broom says. He admits its legality has never been tested in court.

The Richland County Council is having an "equity study" made to see if there are cases of dual taxation in the county, says James Leventis, a member of the council. It will determine what services are offered, who gets them, who provides them and who pays for them. "There must be an inequity somewhere or we wouldn't have to struggle around to find out where it is," he says.

The most noticeable problem is apt to be in law enforcement, Leventis believes. Other areas which will probably be investigated are garbage pick-up and disposal, water service and sewage treatment. The county does provide a transfer station and a landfill for garbage which all parts of the county use. Water and sewers are provided to all residents by the cities or by private firms. Residents of unincorporated areas pay much higher rates than city residents if the service is provided by a city. "I have a feeling when you really get down to it, it (taxes city residents pay for service they don't get) is really not that much out of line," Leventis says.

Consolidation of city and county services might be a good way to solve any inequities which do exist, he says. The possibility of doing this with the city police departments and the sheriff's office is being investigated.

Columbia Mayor John Campbell says Columbia residents pay about 40 per cent of the tax money Richland County receives. "There are some people who do not feel they are getting 40 per cent of the services," he says.

The main problem, he believes, is law enforcement. "To my knowledge they (sheriff's deputies) don't do any extensive work within the city. They devote more of their time to the county, which I can readily understand because of their shortage of man power."

Campbell says he sympathizes with the problems the county government has but "somewhere along the way we should get our proportionate share of services."

Westmoreland says the main areas where city residents are getting a fair return on their county tax dollar are hospitals, judicial services, social services, tax assessment and general county administration. "The remainder (of services) generally present problems to some degree," he says. It is a "phenomenon of urbaniza-

(Continued On Page 7)

Commentary

(Continued From Page 2)

not particularly moving. It is conceivable that the ethos there needs shaking up, needs dramatic alteration.

Lest the value of history be denied altogether, it should be restated that the past does have value. Should we become unmoored from our sense of history, we will lose something irreplaceable.

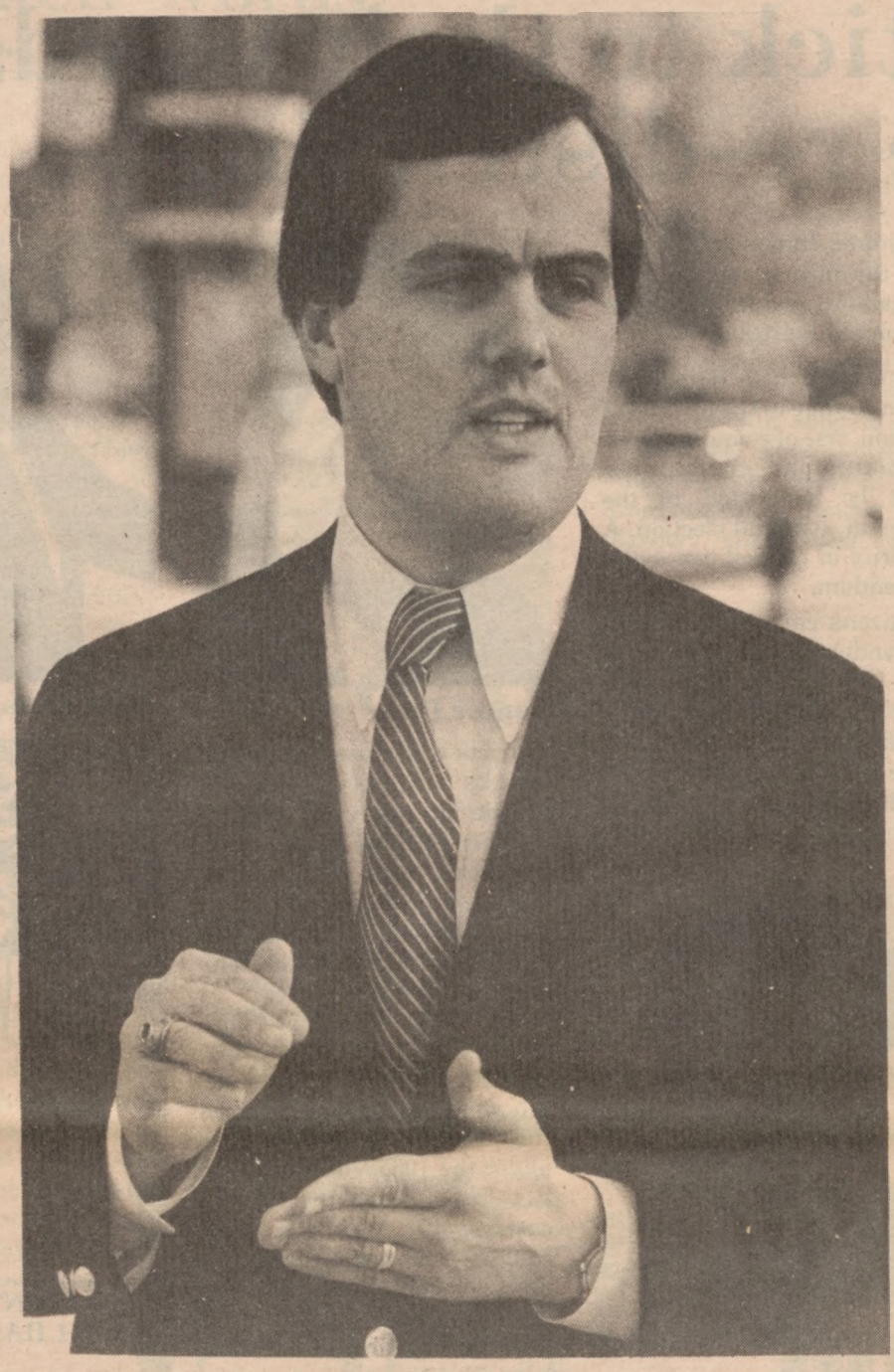
The past cannot, however, commandeer the present. We have to deal today with misery and want, with poverty amid wealth and with squalor amid plenty. These are the problems that face us now and, as people of compassion, we must deal with them today. Let us ensure that every person has the fullest opportunity to create his or her own good life. Then, let us preserve old buildings.

This is the real issue in the Charleston controversy. A hotel-convention project versus history. An unpleasant choice, but a choice that must be made. And there is only one way we can go, given the economic needs of people who do not benefit from Charleston's current way of life.

The Basil Pot
Complete dinners $2.70-$4.95
Open Wed-Sat * lunch & dinner
2721 Rosewood * 7719648

ASMER'S WINE CELLAR
Serving you for 30 years. Located corner Hardin & Blossom in 5 Points. Call 799-8505 or 799-4307
☐ German
☐ French
☐ Italian
☐ Spanish
☐ Greek
Check Your Favorite Wines and Bring This Coupon In For A 15% DISCOUNT on your purchases. Remember: "A Day Without Wine Is Like A Day Without Sunshine."
WINE-OF-THE-MONTH COUPON

PAID POLITICAL ADVERTISEMENT



More Than Just Another Vote

When Dennis Bolt announced his candidacy for the office of mayor on October 24th, he pledged to take his campaign to the people--by personally visiting as many voters as he could before the April election. In fulfilling that pledge, he has knocked on more than 2,000 doors in an effort to communicate with the people of Columbia, by sharing their thoughts and concerns. He has learned that a city truly worthy of the name is not a collection of skyscrapers and expressways--but rather a collection of people and their neighborhoods, their homes and shops, their children's schools and playgrounds.

Dennis Bolt believes that the solutions to Columbia's crime problems, tax problems, and school problems can be found in stronger, more viable neighborhoods. That is why he is an advocate of District Representation, where our city council is apportioned on the basis of districts, with each district comprised of groups of homogeneous neighborhoods. In walking through our city, he has seen a new pride in neighborhoods, and he believes this pride should be harnessed for the good of Columbia. District Representation would serve our common interest by institutionalizing the concept of neighborhoods.

In walking the streets of our city, Dennis Bolt has sought to listen more than to talk. He believes that a mayor who can begin to give our people the leadership they deserve, must be in touch with the people and know what they want from their government. Dennis Bolt is a man who will be more than just another vote on city council. He is a man who will listen.

Dennis Bolt Mayor

1213 Lady Street, Suite 102
Columbia, South Carolina 29201

Telephone (803) 771-0259

Metro Columbia

If they stick to their words, we'll see re-districting

by Gay Gellhorn Sa'adah

Columbia city voters go to the polls on April 4 faced with a curious fact: the nine candidates for the two vacant Council seats, and the three mayoral hopefuls are going on record now in favor of changing the method of election of City Council once they get elected.

Dennis Bolt, assistant solicitor, former chairman of the Richland County Democratic Party, and candidate for mayor, favors election of city council from single - member districts.

So does attorney E. W. Cromartie II, an appointed member of the Richland County Board of Zoning Adjustments and Appeals.

The rest of the field favors some combination of at-large and single-member districts. Mayoral contenders Redfern II, publisher of a number of newspapers in the state, and Kirkman Finlay, an attorney currently serving on council, are in agreement here.

Rudy Barnes Jr., attorney; Rev. Jimmy Gilbert, pastor of Sidney Park C.M.E. Church; Barbara A. Scott, legal secretary and Richland School District One Board member; Paul Z. Bennett, C.P.A.; and William E. Moore, optometrist, all feel comfortable supporting a combination of at-large and single-member districts.

Moses Clarkson Jr., assistant director of industrial relations for the S.C. Chamber of Commerce, and James W. Corley, an attorney, specifically support enlargment of council to seven members, with the mayor and two members elected at large, and four elected from single-member districts. Marvin Lare, executive director of community Care, Inc., backs a nine-member council, with six persons elected from single member districts.

Columbia has elected four council members and a mayor by the at-large method since the adoption of the current council - manager form of government in 1950. They serve four year, staggered terms. This is the city's first non-partisan election.

Only last September, city council backed off from the districting question. The issue; however, has its own vitality, and here it is in March, receiving attention in everyone's campaign.

If the men stand by their campaign words, a referendum is assured.

Under the 1975 Home Rule Act, a change in the method of election, size of council or form of municipal government must be submitted to the voters in a special election. A majority of council can call a referendum.

Citizens can petition for a referendum also, but a council vote is a less strenuous exercise of the law than hustling for 4,945 signatures - the required 15 percent of qualified municipal electors.

Where is this consensus

Moses Clarkson

coming from? Although there is a lot of talk about building on the strength of Columbia's burgeoning neighborhood associations, the primary urgency behind a move to single-member districts is the fact that Columbia City Council has had no black member in this century, although a third of the city's 32,964 registered voters are black.

Since 1966, five black candidates have run unsuccessfully for a seat on council.

"I didn't run to get elected," says civil rights activist and banker Mojeska Simkins of her 1966 and 1968 races. "I am a creature of confrontation. I awakened the people with the issues, and tried to keep up the interest of black voters until the day could come when blacks **could** win."

Rev. William O'Neal, Franchot Brown and I.P. Stanback came out on top in the Democratic primaries between 1970 and 1974, but each trailed the field in the general election.

There is no debate that election from single-member districts would assure placing blacks on city council. Charleston went to single - member districts in 1976, and Florence and Greenville moved to a combination of at - large and single - member in 1977. More equitable representation has been achieved.

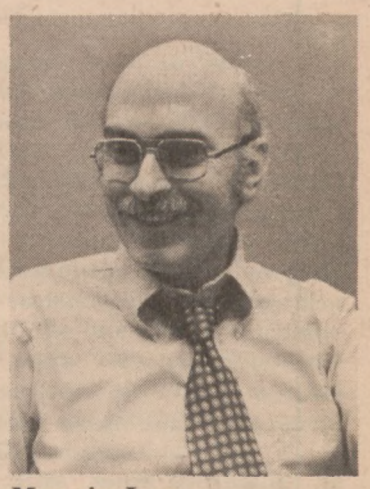
Will Columbia follow? Our sister cities had to be harshly prodded into action. Lawsuits, intervention and oversight by the U.S. Department of Justice under the 1965 Voting Rights Act has been the major catalyst for changes that equalized the voting power of black citizens in these other cities.

A class action lawsuit has been filed by six black voters against Columbia, seeking election of an eight - member

(Continued On Page 7)

Dennis Bolt

Kirk Finlay



Marvin Lare

GROUCHO'S DELLIE

MY WIFE'S SALAD BOWL

Ham, Turkey, Bacon and diced cheese served on lettuce, tomato and cucumber base with dressing choice and bread slice. A meal in itself.
$2.30

5 POINTS
611 HARDIN

DOWNTOWN
BANKER'S TRUST PARKING BLDG.

THE BOHEMIAN

easy, classy dresses and separates - that you won't see all over town

pottery + unique gift items - all at affordable prices

COME OVER to SEE US

406 MEETING ST. - TWO BLOCKS PAST THE GERVAIS ST. BRIDGE
OPEN 10-6; CLOSED WEDS. + SUN.; 791-1846

Metro Columbia

If they stick to their words, we'll see re-districting

(Continued From Page 6)

council from single - member districts, and an end to staggered terms. The suit contends that the purpose and effect of the at-large method of municipal elections is to dilute the voting power of black citizens.

Strategies that were successful in knocking down South Carolina's "full slate law" in 1972, and in achieving single-member districting for the South Carolina House of Representatives in 1974, are being brought into play at city and county levels across the state.

Two other aspects of single - member districting that have significance are the decreased campaign expense for the person running in a defined geographical area (thus, politics is opened to more people of modest means) and the assurance that a person from "my part of town" will be on council.

The current council members and mayor reside in four wards, three of them contiguous, in thich the total number of registered black voters is 35. There are 10,973 registered black voters in Columbia.

The numbers cannot be denied. They can produce a gut-level reaction, and can be changed.

But it is not a fact that should polarize black and white voters. The voters in those four wards have shown that they will support black candidates: 1001 voted for Matthew Perry in the 1974 2nd Congressional District race. Leaders from these wards have shown some committment to the need for black representation.

Columbia needs an equitable and effective method of election. Apparently, the voters are ready to make this a campaign issue. They should be ready to demand solid debate when the new city council gets down to business, and help frame the referendum question.

How do you like paying taxes twice?

(Continued From Page 4)

tion" that people who live outside cities want the same services as those who live inside them. "Traditionally, counties will attempt to provide these services but pay for them with county-wide taxes," he says.

The association is supporting a bill in the general assembly which tries to deal with the question. Introduced this week by Rep. Jean Toal, D-Richland, it would amend the 1975 Home Rule Act. The bill would make two main changes: After June 30, 1980, a county could not finance any service with a county-wide tax that is being provided by any city in the county, unless the city and the county agree on it. Police service would be an example of this. Federal or state money to which a county is entitled on the basis of a county-wide formula could not be spent only in unincorporated areas. An example of this would be the state income tax funds which the state government gives to the county on the basis of the county's population.

Westmoreland says the response to the bill has been "very favorable." He thinks it may be passed in this session of the general assembly.

The Important Stories

OSCEOLA

Check Us Out

Circulating 10,000 in Columbia

FRONT PORCH FLORIST

A Complete Florist-

Weddings •Parties •Anniversaries •Funerals •Plants
Hospitals •Corsages •Cut Flowers •Hanging Baskets
Fruit Baskets •Gifts for all occasions

FLORAFAX WIRE SERVICE 256-2222

3818 Devine St. - Corner Kilbourne & Devine - Located in Piggly Wiggly No. 70 next to Dunbar Funeral Home

• Coupon •

DAFFODILS 49¢

Reg. 79¢ bunch

Save 30¢ with this coupon. Expires 3/18/78

Metro Columbia

Eating In The Funky City

"No Reservations Necessary"

BY DAN LACKEY

Photos by Donna Bise

Among connoisseurs of this city's earthy culinary delights there runs (or trickles) an amiable arm-chair debate on the gastronomic worth of the Frank's Dog.

The debate knows no middle ground. One is either for the Frank's Dog; or else one is against it. The quiet controversy often pits brother against brother, father against son, Boy Scout against Boy Scout--while the women, generally, take the Frank's Dog, or leave it, without forming a bravado opinion.

My dear friend Freddy and I are two connoisseurs so estranged on the question of the quality of the Frank's Dog. Freddy says he respects my opinions on books, movies, plays, TV, music, and the like, but insists that my curious allegience to the Frank's Dog is a gross breach of aesthetic judgement which calls into question my basic common sense. His favorite jibe is that the Frank's Dog is surely the natural cross between a billy club and a piece of gum.

"To think," Freddy will abruptly say, on many an empty Sunday afternoon. "To think that right here in Columbia, South Carolina, at Five Points, corner of Green and Harden Streets, is a wonderful little place which sells what is certainly one of the worst hot-dogs the world has ever known. It's like a cross between a piece of chewing gum..."

The billy-club crack is water, and my faith in the Frank's Dog is a duck's back, and Freddy knows it. I let the challenge dangle, I measure my reply:

"No Freddy," I say. "On the contrary: We have right here in our very own neighborhood a wonderful place which sells what is certainly one of the best hot dogs the world has ever known. It's not a 'natural cross between a billy club and a piece of chewing gum'; it's a great work of popular culinary art--beyond **your** comprehension--and it even deserves to be immortalized by Claes Oldenburg sculpture.

There is no doubt where Frank Barco stands on the issue. Unlike the proverbial pizza vendor who has never eaten a pizza, or the proverbial bar-tender who has never taken a drink, the pudgy proprietor of Frank's eats the dog that bears his name almost every day for lunch, if he isn't making a quick feast of Peggy's Homemade Chile--his wife's creation and the number two specialty of the house.

Frank's Hot Dogs is a short order spot naturally unfit for the liesurely meal, but Frank's own lunches, in his own place, on any one of his robust working days (6 a.m. to 8 p.m. Mon. thru Sat.) are in the nature of pit-stops.

He is a short man with a boyish face who seems harried more by choice than by the fiat of a bustling business--even when few stools happen to be filled at Frank's, Frank's talk tends to a shout, as if he's still calling orders over the fizz of the grill in the heat of the 8 a.m. breakfast rush.

By the few people who actually **don't like** the Frank's Dog, Frank is both amazed and amused. (He estimates a dozen "nasty complaints" in the six years he's been in business here.)

"Some people don't like 'em!" he shouts to astonish me. "Man came in a while back, said his dog tasted a week old. I said, 'I never tasted a week-old hot-dog--what's it like?" Boy did he stomp out--**mad**!"

When I ask Frank how he would describe his hot-dog a bunch of guys at the counter chorus "Tough!" to which Frank grins and replies with what should be the Frank's Hot Dogs credo: "You either like 'em or you don't." (I think Frank should advertise on local television--like Nevin Broome the carpet wholesaler--with just such a slogan.)

But Frank's official reply is this: "It's a natural case hot-dog--99% beef." Well, for the record: The Frank's Dog is smaller than most hot-dogs, rather like a large link sausage. It has a thicker skin than most, if not all (natural casing?). It is usually chewy, occasionally crunchy, and yes, every once in a while, there is a Frank's Dog completely impervious to the most ferocious human bite.

About the relative nutritional value of the Frank's Dog, Frank says he "wouldn't know". And on this avenue of inquiry I stroll no further. (Having heard all the usual packing house horror stories, I assume the worst and say so what? Hot dogs, like cigarettes, are no doubt food-stuffs best judged, for one's piece of mind, solely on the basis of taste.)

Frank does know that the Frank's Dog sells brilliantly (according to Frank, about three-thousand a week) and that its real value is its apparent rarity--he claims the dog he sells can be bought only at his place, and at two spots in Norfolk, Virginia--his father-in-law's ("Al's") and his wife's uncle's ("Tony's"). The Frank's Dog is produced in Austin, Minnesota, if you want to look it up.

The building is painted green. Outside, a circular sign quips "No Reservations Necessary". Inside Frank's place is really two places: the diner-area, which includes two twelve-stool counters, one by the grill, one by the window with a view of the street; and the Rec Room, adjacent to the diner, which includes a couple of pool tables, about a dozen pin-ball machines, several more pin-ball related devices and a high-stooled counter for relatively serious beer. The menu is itemized along the top of the wall by rectangular signs of different colors (the work of a Mr. Stollings, a perpetual pool-shooter at Frank's, who recently passed away).

There are bits of hot-dog jingoism: On the wall of the diner-side a blue 1973 South Carolina license plate: HOT DOG, is the basis for a number of wall-poster boasts touting Frank's as the state's only "licensed" hot dog. Blocking the sun from Frank's three or four dubious experiments with hanging potted plants are the three representative Frank's Dog T-shirts (one inscribed with the "only licensed" claim) which Frank sells for $1.50.

There are other decorations: A framed photo of Frank's daughter and another employee in front of an old-fashioned Coca-Cola truck; a picture of the red-shirted Little League team sponsored by Frank's; a wooden hot-dog inscribed "Frank and Peggy"; a full two bulletin boards of business call-cards, and another photo, a weathered gray one, of Peggy's parents, Al and Joan, in their own hot dog

palace in Norfolk.

Some evidence of this region's on-going sports-religion is around: A picture of Frank McGuire, and bumper stickers "McGuire Country" and "Thank God For McGuire". South Carolina's most sacred icon--that awful bloody-looking bird the Gamecock--turns up at Frank's as an original painting (by Mel '73).

But it's been relegated to the corner of the Rec. Room, which used to be Frank's ABC Package store. For the foremost faith of Frank's is Food, the loyalty it inspires a mix of school spirit and civic pride.

There is a pleasant air to Frank's place which (all joking aside) makes it one more neighborhood bulwark against the ubiquitous threat of the Franchise Food Lockers. It is, for one thing, as clean as a rustic place can be and still be rustic. A black man known as Speedy arrives every morning at 6 a.m. to scour the joint. And Frank himself gives the place a big rub-down every Sunday afternoon.

Frank's Hot Dogs is, for another thing, a family business. Frank got his start in the hot-dog business through, as he says, "my wife's people." When Frank quit his job as Division Manager for the Murray Biscuit Company to take over what used to be the N&G Grill (known to the neighborhood as the "nasty and greasy") Peggy's mother, Joan, came down from Norfolk to give the Barco's a starting hand.

Peggy, of course, rides shot gun behind the counter, and Frank's daughter, Susan, a senior at Cardinal Newman, works there too.

Frank Jr., a former employee, is now away at school. Including Peggy and Susan, Frank's has a total of nine employees, a figure Frank finds for me by twice first-naming all but one of the fingers on his left hand: "Ann, Barbara, Pat, Tammy, Curtis, Ed, Peggy, Mike, Susan." Ann, it should be noted, is a lady who looks a lot like the Polly Holliday character Flo on the TV sitcom "Alice's Restaurant", a show which Frank--a less gruff version of Vic Tayback's Mel--understandably enjoys.

Frank's own family, "Peggy's people"--the Norfolk hot-dog entrepaneurs, and that long list of first-names, all add up to a family business, not in the old ethnic sense, but in the modern convivial sense: at Frank's I always feel as if I'm visiting one of those annually improvised church food tents at the State Fair.

The informality spreads to customers both regular and irregular: You can pay when served or pay as you leave, and more often than not you verbally tabulate your own intake at the register. Frank tries to hang loose and be tactful on the touchy question of the price or non-price of a

(Continued On Page 17)

You Can Bet on It ...

THERE'S ONE THING THIS NEWSPAPER WILL NOT DO!

It will not attract customers from far away lands!

It will NOT attract customer from Myrtle Beach or Moncks Corner!

It will NOT attract customers from Charleston or Cassatt!

It will NOT attract customers from The Piedmont or Plains

but ... if you're reaching for the
Columbia High Income Market

This Newspaper WILL attract customers.

No other single media saturates this market as completely as **OSCEOLA**

Call 254-5507 Ask for Tom Bryan

Give us a try — you'll be favorably impressed with the response.

Sports

The Soccer Scene: Hankinson is out, and Berson is in

BY DON BELT

Well, the big cloak-and-dagger intrigue at the USC Athletic Department concerning next year's soccer coach is finally ended.

Tim Hankinson is out, the Citadel's Mark Berson is in. The plot had been thickening since Christmas, when Hankinson learned that his position, seemingly secure, was very much in doubt after all.

He was especially surprised since he had already made several major recruiting trips to junior college tournaments in the name of the university (expenses paid for by the athletic department), lined up a dozen or so first-class players, set up a schedule that included Clemson, Maryland, UNC, and other major college powers, and been allowed to represent himself to his contacts all over the United States as the new Varsity Soccer Coach at U.S.C.

Jim Carlen and his assistant, John Moore, contend that Hankinson misunderstood them from the beginning and was acting on his own. Their reason given for finding another coach was that Hankinson wasn't "qualified for the job."

Walt Chyzowych, U.S. National and Olympic team coach, top banana of American soccer, apparently thinks otherwise. He recently appointed Hankinson as one of four Southern Region coaches to act on behalf of the Olympic and national programs in the selection of players for the 1980 Olympic Games in Moscow — and offered him a position as assistant to the Olympic team at its training station in Squaw Valley, California.

Mark Berson. 25. Single. Tall, mustache, good public speaker, handsome, a little waist-heavy, big smile flashing on and off like a light. All-State halfback at Summit, N.J., High School, halfback and goalkeeper at Chapel Hill for four years. Graduated UNC in 1975 (Journalism) and M.E. at Ohio in 1977 (Sports Administration). Assistant at the Citadel in 1976 and head coach in 1977, finished 11-5, runners-up to Southern Conference champs, nationally-ranked Appalachian State. U.S.S.F. "B" License.

Everyone can breathe a sigh of relief that the soccer turmoil at USC is finally over, and wish Mark Berson well with his program. Since most of Hankinson's recruits were scared off by the unsettled situation, Berson will be building his team around the undergraduates from last year's club and scrapping for unsigned recruits.

He will have eleven scholarships to work with. I'm sure he'll find great support from the already-eager Columbia soccer community and the hard-liners who have built the club soccer tradition at USC.

Okay, you guys--this is your chance. Get a soccer ball and start juggling. Get in the best shape of your life. **The Olympic try-outs are coming to town on May 20.** Tim Hankinson, Southern Region scout for the Olympic team, has set up a one-day, open, do-or-die tryout on that day (a Saturday) and everyone in the state under 23 is eligible to participate.

More details later, including tips from Hankinson on specific drills and practice routines. You can improve alot in two months, but start working now.

The United States Olympic "B" team (21 and under) will be training in Winter Park, Florida, next week for a trip to Bellinzona, Switzerland, to compete in an eight-team tournament March 22-30. They have also scheduled matches with the Swiss 21 and Under National Team and a Swiss First Division pro team. Familiar names on the roster include Ty Keough, Larry Hulcer, Scott Viorst and Dave Brcic (all of the St. Louis University team which lost to Clemson 3-1 this season) and Ricky Davis of the Cosmos.

Karen Falk reports that her woman's soccer team is growing in numbers and enthusiasm as the warm weather approaches. The team will practice and play an informal "pickup" game this Sunday at 12 noon, at the USC field.

If you're interested in making friends, catching rays or just the exercise, call Karen at 779-3542. No experience is necessary.

S.C.A.S.L. Matches
(Sunday, March 12, 2 p.m.)
EAST
Almost Nuts at Anchor Continental
Florence at Myrtle Beach
Charleston at Coastal Carolina
WEST
Columbia at Augusta
Daniel at Greenwood
Rock Hill at Michelin

Cancer is often curable.

The fear of cancer is often fatal.

THE RACE IS ON!

CANDIDATES:

Your Campaign Ad In Osceola Will Reach Thousands Of Registered Voters

READ OSCEOLA NEWSWEEKLY FOR CITY ELECTION COVERAGE IN THE UPCOMING WEEKS

Call 254-5507 For Information

King Lear: in the end, Shakespeare is right

by GEORGE L. GECKLE

King Lear (1605) is one of Shakespeare's most difficult plays to understand, to direct, and to perform. For those familiar with only the printed text, questions are immediately raised about Lear's peculiar behavior in the opening scene when he divides his kingdom. Why does he do it? Why does the daughter he seems to love best, Cordelia, refuse to go along with his love test? Readers also ask questions about the character and function of Lear's Fool, about the nature of the subplot and of Gloucester's two sons, Edmund and Edgar, and about the motives of most of the characters, good or evil.

Throughout **King Lear** we are forced to ponder issues of profound significance--the nature of the bonds between parents and children, between siblings, between masters and servants, between the ruler and his people, and finally, between mankind and the gods. For some, the answers the play provides are unsettling.

Samual Johnson, for instance, in his 1765 edition of Shakespeare, saw the "moral" of the story as being "that villany is never at a stop, that crimes lead to crimes, and at last terminate in ruin." But the death of Lear's youngest daughter distressed Johnson because Shakespeare "suffered the virture of Cordelia to perish in a just cause, contrary to the natural ideas of justice."

Johnson believed that "all reasonable beings naturally love justice'' and that audiences "always rise better pleased from the final triumph of persecuted virtue." He preferred Nahum Tate's version (which held the stage from 1681 to 1838) with its happy ending, and tells us that he was "many years ago so shocked by Cordelia's death" that he could not reread the final scenes of the play until the time of his edition.

A more modern view of Shakespeare's intentions has been expressed by the Polish critic Jan Kott in his essay **King Lear** or **Endgame**. Kott argues that Shakespeare's tragedy "makes a tragic mockery of all eschatologies: of the heaven promised on earth, and the Heaven promised after death." The essay is significant because it influenced English director Peter Brook in his 1962 production of **King Lear** which starred Paul Scofield. For many, the movie version--which embodied Kott's view that **Lear's** theme "is the decay and fall of the world"--is probably their only "theatrical" experience of the play.

I was fortunate seeing in 1967 what some consider to have been the finest American performance of **King Lear**, that of Morris Carnovsky at the American Shakespeare Festival at Stratford, Connecticut. Carnovsky recently said in the **Shakespeare Quarterly** (Spring 1977) that Lear's "last question 'Do you see this?' (i.e., the dead Cordelia in his arms) intends to communicate to Edgar the idea: 'Are you aware, young man, what kind of life you are in for, what faces you? Nothingness. It ends in ignominious death. And all I have in my last moments is the memory of this beautiful person whom I rejected.' " Nonetheless, Carnovsky tells us that his interpretation centered not around a theme of despair but on the aged king's fortitude and humanity.

Fortitude, the ability to endure, and humanity, the capacity to understand and love one's fellow creatures, were the elements that David Schramm also conveyed in his title-role performance in the Acting Company's produciton of **King Lear** here in Columbia a few days ago.

Schramm, at 30, portrayed the "foolish fond old man,/Fourscore and upward," impressively. Garbed in royal purple and a jewel-studded golden crown, he entered in the first scene hand-in-hand with Cordelia, sat on his throne at center stage and, flanked by Goneril and Regan and their husbands, proceeded in an imperious manner to order his daughters to "say (which) doth love us most."

Critics have long argued about Lear's behavior here, and most have been reduced to citing the sources from whence Shakespeare derived the scene. But when we watch this love test performed convincingly on stage, we don't ask **why**, but recognize an archetypal human situation, which most of us have experienced in some form or other.

The tableau was in the form of a triptych with Cordelia dressed in a white, nun-like gown, kneeling beside Lear's chair of sate, whereas Goneril and Regan were in gray and standing on the left and right of the seated Lear. Goneril, played with an almost witch-like quality by Mary Lou Rosato, immediately struck one as malignant. Her sister Regan, played by Patricia Hodges, had the cold-eyed look of a snake watching its prey and even dominated her equally evil husband, Cornwall, played by Tom Robbins.

From the moment the two uttered their obviously prepared answers with metallic tones, we knew that Lear was doomed. Cordelia, played by Frances Conroy, conveyed a sense of moral integrity and rectitude in her rejection of Lear's ritual, but lacked a sense of warmth and humanity. This Cordelia was not unlike Isabella in her trial scenes in **Measure for Measure**.

The emblematic nature of the opening-scene grouping was called to mind at the end of the play when Lear was carried in and seated in a chair with Cordelia again kneelilng by his side. The full meaning of her declaration in the opening scene--"I love your Majesty/According to my bond, no more nor less"--was brought out visually and vocally when he recognized her, offered to drink poision as reparation for his earlier banishment of her, and she answered simply that she had "no cause" for not loving him.

The utter stillness of the audience indicated the effectiveness of the acting.

Equally effective was the final scene in which Lear, after having undergone unspeakable treatment at the hands of Goneril and Regan, having recovered from madness, and having been reconciled with Cordelia, is led off with his beloved daughter to prison, hand-in-hand.

The evil sisters, who stood over Lear and Cordelia in the opening scene, then received their symbolic downfall as Albany, played by Anderson Matthews, threw his adulterous wife Goneril to the ground, and Regan fell moments later from the poison administered by Goneril. Edmund, played rather phlegmatically by Tom Donaldson, was defeated in a marvellously choreographed trial-by-combat by Edgar, played rather spasmodically (especially as "poor Tom"), though heroically, by Kevin Conroy.

But the final apocalyptic vision, a searing one, was of Lear carrying the dead Cordelia and setting her down gently on the stage. Schramm played it about as well as can be done. The terror, as it always does in Shakespeare's tragedies, gave way to pity: "Our present business/Is general woe," groaned Albany. Edgar in the final speech once again emphasized Lear's fortitude and the humanity of the survivors.

The ending of **King Lear** is painful, but does not necessarily indicate "the decay and fall of the world" that Jan Kott finds in the play. It provides no simple panaceas. Eschatological questions are not answered. We find in the ending what we bring with us--some find despair, others find hope. Shakespeare does, at least, keep a few of the good people alive, and we can derive what meaning we like from that.

Overall, the production was a sound one. The set, consisting of pillars placed on a tilted floor against a gray backdrop and side screens, was vaguely reminiscent of Stonehenge, an appropriate place to evoke for a play that takes place in pre-Christian times.

Schramm's Lear had an elemental energy, and his Fool, played in a properly disquieting manner by Dennis Bacigalupi, had a manic vitality. We could understand how this compulsive character, who is at once Lear's conscience, alter ego, teacher, and tormentor, could not help himself as he reinforced his beloved master's descent into madness. And although it is not specified in the text, it seemed appropriate that the psychically and physically exhausted Fool should be seen to perish in the hovel on the heath.

Lear's other pillar of support, Kent, played almost flawlessly by James Harper, showed throughout the play that he was made of more durable stuff than most of us. His counterpart, Oswald, Goneril's evil steward, was, however, given a rather bizarre characterization by Brooks Baldwin. Baldwin, who played both Don Armado in **Love's Labour's Lost** and Petulant Fop in **The Way of the World** brilliantly during the Acting Company's tour here last year, gave Oswald a comic touch reminiscent of Osric in **Hamlet**.

Oswald, a mean-minded man who shows his true colors when he attempts to murder the blind Gloucester, played by Greeg Almquist, is not particularly amusing. Here, I think, we must question the interpretation of the director, John Houseman.

I would also argue with Houseman concerning the several cuts he made in the text. Lear, Goneril, and Edmund lost several lines, especially in the first two acts, which served as part I of the production. Most of Act III, which served as a short, but emotionally charged (here Lear goes mad), part II, survived intact. But after the second intermission, Houseman cut significant portions of Acts IV and V, including all of IV. iii and IV. iv, and left it unclear as to how Cordelia made it back to England with and army (the King of France's) or whose attendants (Cordelia's) found the mad Lear wandering around the fields near Dover. I personally prefer V. ii--which contains Edgar's significant lines "Men must endure/Their going hence, even as their coming hither;/Ripeness is all"--to follow V. i and not IV. vi. Act V, scene ii, after all, provides time for the battle which is mentioned in V. i to take place.

Shakespeare, when all is said and done, is inevitably right, and directors ought not to tamper with his text, irresistible as the impulse seems to be.

This production of **King Lear** was still fine,a nd we are fortunate in having the Acting Company visit for the second time. It is truly professional repertory company and has provided the students and faculty of the University and the citizens of Columbia with an example of theatrical excellence.

Where else can most of us see Shakespeare acted well by people who know their business? We look forward to the Acting Company's return.

UNITED STATES SAVINGS BONDS
Take stock in America.
Ad Council
A public service of this publication and The Advertising Council.

"Mother Courage" moving, but un-Brechtian

by Susanne von Schenckendorff

Mother Courage and her children, by Bertolt Brecht (1898-1956) was first performed at the Schauspielhaus in Zurich, April 19, 1941. Anna Fieling, the central character, was portrayed by one of Germany's great actresses, Therese Giehse.

The public response to that performance was similar to the audience's at the presentation of the play last Sunday night, at Drayton Hall, on the USC campus.

The Acting Company moved the spectators to tears with their presentation of the sufferings of a poor woman who, having lost her children, heroically continued her struggle: Mother Courage embodied the virtues of the common people.

Brecht was furious then - and would have been so Sunday night - when he heard of this reaction to his play. It is therefore important to recall his ideas concerning the theatre in order to understand why Sunday night's performance, though entertaining and moving, was not necessarily Brechtian.

Brecht is essentially reacting against the theatre of Germany around 1920. Stages were dominated by bombastic productions of the classics or by dreary, naturalistic replicas of everyday life. It was the classic guidelines of Goethe and Schiller which Brecht abhorred, which required the dramatist to show events as totally present.

The actor was supposed to so deeply move the audience that the spectator identified with the sufferings and joys of his soul and body and forgot his own person. The theatre was not to arouse critical contemplation.

To Brecht, such theatre was fraud; it tried to create an illusion of reality, pretending that the events on stage were real.

Brecht thus initiated the 'epic' theatre, which has a narrative, historical character. It intends to project events that have happened in the past. The epic theatre wants to entertain and stimulate a critical attitude by narrating actions which have taken place in history, much like ancient bards, while the audience ate and drank.

It is a strictly historical theatre for it seeks to constantly remind the audience that it is merely getting a report of past events. The audience is kept emotionally distanced from the characters so that identification with them is prevented. The actors must present characters objectively, without becoming emotionally involved.

The Brechtian style is therefore "acting in quotation marks". A good analogy to the technique is an eyewitness report: an accident has happened, and a witnes tells the police only those events relevant to the situation.

The stress of Brechtian theatre then does not rest on characters as they "are", but on how they act and react upon each other, so that the story which they demonstrate emerges as the central unit of the play.

Contrary to the theatre of illusion and identification, Brecht's epic, narrative, historical theatre is extrovert. Psychological portrait of a character is irrelevant, except when it is expressed in his behavior towards other characters. What Brecht attempts in his plays is sociological analysis of historic events which is demonstrated through clear, stylized expression of social behavior of human beings which concentrates on the point of interaction.

A Brechtian actor must thus always be relaxed and clearly in control of himself and his emotions. He must be fully conscious, rational, and demonstrative so that a deliberateness of his actions, and his consciousness of the audience is clearly perceived.

Finally, Brecht, intended to create but one reaction in the audience: to gain a critical attitude towards the historic events as they are demonstrated, and to reflect on the lessons to be learned. This part of his theory is his most original contribution to the theatre, yet it is at the same time the most disputed theoretic point. His ideas of determining the reaction of the audience through his play (with all the estranging devices) goes against fundamental principles of psychology which regard processes of identification as the basic mechanism by which human beings communicate; without identification, a person is imprisoned within himself.

Mother Courage and Her Children was written in Scandinavia in 1938/39 and was intended as a cautionary tale about the inevitable consequences of war. Anna Fierling, called Mother Courage, is the central figure. She is a camp follower who in her small way helps to prolong the Thirty Year's War (which killed off two thirds of the German population), by selling shoes, shirts, coats, belts and brandy to the soldiers.

She sells to the Catholics and flies their flag. When she is with the Protestants, she is a Protestant. This war of religion is "pleasing to God", as the chaplain says, who justifies its existence.

Mother Courage loves the war for its monetary promises and cannot imagine how she will maintain a profitable business in times of peace.

In Brecht's conception she was a villanous character. "Those who live by war must pay their dues", says a soldier prophetically in the first scene, and Mother Courage looses her children. Though she suffers from their deaths, having sacrificed them to commercial interests, she fails to learn a lesson, but continues her business without realizing that little people in war times do not negotiate the big deals and usually loose.

She does not realize that war is an extention of business which she aids shamelessly. Although she says "Victory and defeat don't always mean the same to the guys on top and the small fry", she never comprehends how she is being exploited, and how she exploits her environment.

As the final curtain falls, she is seen dragging her cart across the stage to catch up with the advancing army, a scene which is supposed to arouse our indignation at such blindness and stupidity, and to start us thinking about how wars could be stoppd.

The production of The Acting Company did not achieve this impact, but was, very warmly received because it was above all highly entertaining. Credits should be given to a good colloquial translation from the German text. In some instances, Alan Schneider directed his cast to indulge in slap stick techniques to which the text lends itself beautifully in many instances.

Though the element of entertainment is important in Brecht's theatre, it is not of central importance in **Mother Courage.**

Interpretations commit treason in manipulating a work of art to such a degree that the author's intention is never realized.

The lighting, by David Segal, was well in tune with Brecht who thought that everything should be immersed in bright lights. Brecht detested lighting effects because they create illusions on which his dramas do not want to depend. Utilization of slides before each scene told us what to expect, so the stage did not have to project "night", when we knew a night scene was to come. Brecht trusts our power of imagination. With the exception of the utilization of a metallic blue to heighten the coldness of a winter night, a night of starvation and beggary, the other two night scenes were un-Brechtian. The

(Continued OnPage 19)

For the ear... Four that sum up the state of the art

by SCOTT PADGETT

In listening to most of the rock/pop music releases of this winter, it occured to this listener that a capsulated version of the state of the rock music business and the people buying this music is stated in a review of four albums.

Not that any one of these represents the best of a particular kind of music, or that there are only four types to consider, but that each shows something conspicuous about the mass music of the 70's.

Eric Clapton's latest **Slowhand** is his best since his return to rock and roll in 1974. The LP combines senuous instrumentals and his own merely functional vocals with strong support from Yvonne Elliman.

Building on the black experience, the British have brought their own sensibility to these influences.

Another category the British and Europeans have lead the way in is the highly technocratic brand of progressive rock. Some of it is close to jazz, and not that far from what American groups like Earth, Wind & Fire are doing.

Clapton, after his 15 years in the business, still represents the huge impact British musicians have had on rock since the mid 60's and their continued romance with the American musical scene, especially black American music.

But another related kind dates from the "acid rock" of the late 60's, when Pink Floyd and their counterparts were at their peak and altered states of conciousness with simple loud music and exotic coloring usually took the place of a coherent musical line.

Tangerine Dream, Germany's electronic trio, seems to lead the way in the evolution of this music today. Their new 2 disc live effort, **Encore**, is the best of their American tour in 1977.

The trouble with the record, however, is its tendency to wallow in musical effect. But much of the set is interesting, particularly the laid-back fourth side.

Rock has grown so much in its commercial appeal in the 1970's, but this growth has been largely due to the product becoming more and more bland. Even though it may be possible to make good music and appeal to the masses, it seems equally likely that the broadening of appeal inevitably weakens the music.

The biggest example of shock meets rock is Debby Boone's **You Light Up My Life.** The album has become a testimony to the preference of large segments of the American population for "pulp novel sensibilities" in its music, as well as the rest of its entertainment.

Banality and excessive technology have led some to renew the hard driving, simple energy music that began rock; loosely summed up under the title of the new wave.

It has been coming in several forms. The British bands are angrier and more anarchistic, while American punk is wittier and more artsy. The Ramones, who some of the American press have said helped spark the British punk scene with their 1975 tour of England, play their punk roles to the hilt.

Their third album, **Rocket to Russia**, is their best because their punk roles have become blatant.

This writer still prefers Elvis Costello, the Talking Heads, and Tom Petty and his Heartbreakers among other punk bands (since the breakup of the Sex Pistols eliminates them collectively for the future), but the Ramones are smart and that's always been a worthy part of rock and roll, even in the 1970's.

The lights and darks of Ben Greer

An Interview

by MARIAN S. MARSH

Ben Greer lives near Columbia and is awaiting the publication of his second novel, by Atheneum.

Q: What made you decide you were a writer?

A: I **had** to write. It was something I had done piecemeal for a long time, and I decided that there was simply a motion in me that demanded that, and that I move in that direction. I had no choice. It was the only way I could satisfy this kind of silent screaming within me.

Q: When did you first realize you were a writer?

A: (Laughingly) I guess when I published my first book. Seriously, to be a writer and to be unpublished is almost not to be a writer. To be a writer is to be published, essentially.

Q: Was there not some moment when you realized that you were a writer?

A: I finished my first novel when I was 21, and it was not published because it was terrible. Then I started my next one when I was 22. But I still didn't believe I was a writer. I knew I wrote, but to me, being a writer meant being published.

Q: Have you always been more interested in fiction?

A: Actually, I started out as a poet. I audited Jim Dickey's class. . .I wrote poetry as a young boy. . But Dickey had the wisdom to see that I am no poet. . .I started a novel called-a forlorn name-Green Shadow when I was 13. I had been reading a great deal of Poe, I'm afraid. I didn't call it a novel, but I had written 60, 70 or maybe 100 pages. . .Then my father advised me I was no writer, so I stopped.

Q: How did someone with your compassion and kindness endure the conditions in prison (as a guard) while you were writing "Slammer"?

A: It was very hard for me, and I was afraid the entire time I was there. I believe, as a writer. . .I believe, as an artist, that those works which last and those which have life occur because they happen to you formally, in a kind of immediacy. Which is to say, I believe in putting your life on the line in order to tell a story. In "Slammer," I knew I was putting my life on the line. In the prison, I knew that someone could slit my throat. I had several threats against my life while I was there. I was told several times to leave, but I didn't because I wanted the story. Before that, before taking the job, I was interested in joining the IRA, and had made the initial contacts, not to throw bombs or anything of that nature, but to study the men there and to see what made everyone work. Working in the prison was very debilitating.

Q: How did you get the idea of working as a guard in order to write "Slammer"?

A: I like dangerous situations, first of all. I don't do terribly well in them, but I like them. It was either that or the IRA, and I thought what a great story this would make. And I would be out there feeling these things. I think I, and I think most artists, are affected by everything they do. Therefore, if you put yourself in the middle of a hurricane, it will leave all kinds of marks on you which then you translate into your work.

Q: Will you talk about your new book "Halloween"?

A: "Halloween," alas, is another sojourn into darkness which I don't like particularly, because I believe in hope and light. And I believe that at least for this writer, that's what I should be contributing to the world.

But unfortunately, evertime I go inside myself, I don't find a great deal of hope. I find pessimism and whatnot. The book opens with a murderer who's psychotic and who tells the reader he plans to murder a family, and we go from there. The book takes place in 12 hours, starting from about 6:30 in the evening until about 6:30 the next morning, so it all takes place in the night. Essentially, it's about how a son rescues his mother emotionally and psychologically from the murderer and from the tyranny of their own family. At the same time, he incurs a great deal of damage himself. So, it's a work which, I'm afraid, is depressing and I don't expect it to sell at all.

Q: Franklin Ashley told me that you have an unusual technique for writing. Would you describe it --He said something about five complete drafts?

A: Yes, I have seven complete drafts (four of them handwritten from first word to last) of this new book (Halloween), and I am just finishing it up for the seventh time. I just did it two days ago, and that's the last. I don't know how many times I've worked through it. Those are countless. But that's the only way I can write. For instance, when Franklin (Ashley) writes, or when Henry James wrote, they often would write one page and correct it, revise it and it was done. But when I write, for example, I'll write a complete book in nine months. Then I'll spend another nine months going through it and going through it.

Q: What separates the fiction writer from the non-fiction writer? Is it perhaps a sense of drama?

A: Yes, I think that's a good way to put it. There's also a sense of dimension. I think fiction writers understand life in a sense of three very substantial dimensions. Non-fiction writers go for a kind of immediacy which, in the long run, tends to be more than transparent. I think also that a novelist writes with his whole being. He writes with his mind, his body, his soul. . .the journalist's work is essentailly the work of the camera, and they do very well at that. But the novelist is concerned with something more basic.

Q: Do you have a fixed schedule for writing?

A: When I'm at work on something, particularly in the beginning stages, the first three or four revisions, I work this way. I get up at about 6:30 or 7 a.m. and generally get to work at 8.

Ben Greer

Q: What do you do for inspiration when your writing is going badly?

A: For me, there is no inspiration, I'll have to say that. I write not out of need. Inspiration implies that something suddenly fills you and floods you and therefore you write out of it. I write out of a sense of **vacuity**. The idea that there is nothing in me and therefore I must fill it, and I think that's the basic distinction. . .What causes me to write and write again is the feeling that I am void perhaps of worth or of communicable experience. So I have to write in order to give myself some type of image, a self image and even public image.

Q: Is it then an affirmation, perhaps?

A: Yes, that's a good word. And I might add, that it never quite makes it to celebration. It's always an affirmation. And to affirm is to say essentially-to work at something. And that's what writing is to me, to come down to the blind point of the matter, to live for me is to work. . .Camus says there are essentailly two choices to be made in this life, two ways to be taken. We either believe in Camus or we believe in Pascal. That is, we choose to believe in absurdity or in miracles. I, being a Catholic, and persuaded of the worth and truth of that belief, choose to believe in miracles.

Q: You said that you are Irish Catholic, and you are obviously spiritual in the best sense of the word. Are you devout, that is, are you a churchgoer?

A: I go to Mass, and I go to communion and to confession. I believe in them absolutely. I don't question them. That is, I try not to question them. I question everything. For instance, there's a great priest in town. His name is Father Timlin (St. Peter's), a tremendous man. He's given me great encouragement. And what I love about certain priests I have known is that I asked one the other day. I said, "Do you ever question God, whether there is a God. Or if there is a God, is he a good God or an evil God?"

I used to read all this theology. Is the Manichean heresay correct? And he said, "No, I have never questioned whether there is a God." And, to me, that was the greatest feeling of security I've had in years because everyone I know questions that. . I'm interested in someone with a fine intellect who absolutely believes. That gives me great hope. It is very necessary for me to believe in God. . .For me, it is **terrible** and **awesome** to be alive, and I have never grown accustomed to the circumstance of life, of my life. And, for that reason, I am always in wonder of everything I see. But I'm also in wonder, afraid. . .In many ways, I don't see things the way other people see them. It is as if I'm looking through a veil. . .I think, perhaps I see things the way the impressionists saw them.

Q: Once you decide you're a writer, how do you know you're any good?

A: I don't know. For myself, I can say that I will never know. There will be times when I **think** I'm good, but the majority of the time, I think I'm not.

"No Reservations Neccessary"

(Continued From Page 8)

second cup of coffee.

Frank's at Five Points is naturally a crow's nest for local characters--comic types (Speedy, Skeeter, Cool Breeze, Tiny...) so ably and amply documented by the stories of William Price Fox. Tiny, however, deserves special note in a report focused on the Frank's Dog itself (But don't forget the Barco Breakfasts!!). Tiny is a Rec Room regular who single-handedly gave Frank's a new paint job three years ago.

His name is nothing less than a sash of irony: He weighs in the neighborhood of three-hundred pounds. And he holds the unofficial record for the most Frank's Dogs eaten at one-sitting--twenty-two.

We afficianados of the Frank's Dog who take pride in our pleasure in Frank's place may not be so pleased to see in Tiny the price (in pounds) we may one day have to pay for our helpless addiction to a deliciously worthless article of food.

But we can recall that time three years ago when Tiny seemed to carry both the "price" and the "pride" (to quote that A & P commercial) of Frank's Hot Dogs. Perennial Columbia idlers, who in long careers of dereliction had been quietly awed by the slow rise of many a building, many a bridge, were never so spell-bound as the day they watched Tiny lumber to the top of a well-bowed double joint painter's ladder and cover the last two rusty-white brick's of the old facade of Frank's with a great new coat of dark olive green.

The Culture Junkie

by PERRY TANNENBAUM

Naked need and plunging desire

Bulging, tumescent italics proclaim the flaming lure of women's romantic fiction: **Passion! Love! Desire!** Occasionally the titles are so furiously alive that they actually rise, flesh-colored or turquoise, from the smooth surface of the paper book covers. Others are so hot and torrid that the letters are burnt, engraved, or even branded in red metallic blood.

Cynics would say that these petticoat epics are written for hard cash. After all, there are 2 1/2 million copies of **Love's Tender Fury** now in print. And Warner Books is so confident of the Jennifer Wilde's drawing power that 1,350,000 copies of the author's second book, **Dare to Love**, are now being rushed to the racks.

Jennifer's real name, by the way, is Tom E. Huff. He's a six foot tall Texan.

Unfeeling cynics would also say that the true appeal of these adventures, masked by the spiritual code words of their titles, is pure, raw sex. Such people, with their filthy minds, do not adequately appreciate the ingenuity of the American marketplace.

Sure there are women who read these tales just for kicks. But the solid core of this audience believes the blurbs. To them, there is more on the page than simply provocative words. These are heart-felt woman-to-woman communications, living romances which truly are, in the words of one blurb writer, "Sublime. . .rapturous. . .ripped from the fires of infinite love!" What they seek is "Throbbing romantic splendor!"--"Blazing, unquenched passion. . .beyond time, beyond forgetting!" Most of all: "A woman's naked need. A man's plunging desires."

The new women's romance is a kind of Rorschach genre. Some will see raging spiritual fires in the extravagant italics. But my kind of woman will see probing, sensuous, snaky tongues.

The Pied Piper of mildly racy romance is Rosemary Rogers. In 1974, Avon Books released **Sweet Savage Love**. Up until page 150 readers of **Gone With the Wind** and Edna Ferber's novels might feel like they're in familiar territory. Then Ginny Brandon suddenly utters the passionate cry of the modern emancipated female: "I don't want to be a virgin any longer. I want to know."

Two and a half million readers have learned how painful that knowledge was for Ginny at first. And then, shortly afterwards, how wonderful it became.

Portentous prose, in the time-honored high comic book style, is Rogers' forte. "His wet uniform, plastered close to his body"--organ music in the background--"left nothing to the imagination, not even the fact that he had begun to desire her." Readers of this pre-adolescent pulp may be assumed to have reached the "Mon Dieu!" level of sophistication.

Once women discovered how vividly erotic escapades could be rendered in discreet language, they began flocking to the more sensuous practitioners of the form. Foremost among these is Kathleen E. Woodiwiss.

Woodiwiss may be considered the Agatha Christie or Conan Doyle of the genre, whereas Rosemary Rogers is roughly equivalent to the Hardy Boys and Nancy Drew.

The Flame and the Flower has been in the Avon catalog since 1972, but only recently passed the million copy mark. The excitement begins early. One brutal rape attempt, one swashbuckling deflowering, and three gallant sequels in the opening chapter.

Genitals come--and keep right on coming--in two basic varieties: manhood and womanhood. According to the back cover blurb, the action culminates on the splendor of a Carolina plantation "where Brandon finally probes the depths of Heather's full womanhood!"

At tender moments during these explorations, the two hoods are spoken of as his hardness and her unbridled charms. "She felt his hardness searching, probing between her thighs, then finding and entering that first tiny bit. In her panic to escape she surged upward. A half gasp, half shriek escaped her and a burning pain seemed to spread through her loins. Brandon started back in astonishment and stared down at her."

Unsuspected virginity, we learn from these books, is a terrible shock to the heroic male.

The professionalism of the writing in **The Flame and the Flower** is apparent from the first sentence on. And the same way may be said for **Shanna**, Woodiwiss' current offering. For the first time, Avon has printed a petticoat romance in the large format. Asking price: $3.95 a shot. **Shanna** currently ranks third on the **New York Times** best seller list.

After the first searing chapter, I handed **The Flame and the Flower** over to my wife to get her reaction. Next day she told me I had opened up an entirely new world to her. I think one of us blushed.

Pinnacle Books has a superstar romancer in Patricia Matthews. They also have an interesting marketing approach. You open up **Love's Wildest Promise** and on the first page you can read a summary of women's historical fiction as a national phenomenon. Matthews, of course, is prominently mentioned.

Turn another page and you can read the juiciest part of the book you're holding. At the rear end, there's a six page section with excerpts and a summary of Matthew's latest release.

Mention should also be made of Barbara Ferry Johnson, not only because she's local talent but because she's one of the few in her field who can legitimately claim to be a novelist. Locale and historical era are meticulously researched in her works.

Delta Blood, Johnson's newest, authoritatively describes the structure of New Orleans society at the time of the Civil War. There is also a fascinating initiation into Voodoo ritual. Sexual encounters, unfortunately, are not quite as detailed. Spice it up, Barbara, and you'll make millions.

Though the capabilites of these authors vary widely, the stories themselves are astonishingly similar. Four of the six that I checked out, piping hot from the library, have a sea captain as the hero.

In Johnson's romance, the hero only dresses up as a pirate for Mardi gras. And in **Sweet Savage Love**, we have to content ourselves with the assurance that, with a mustache or a beard, the hero **would have** looked like a daring sea adventurer.

One conclusion, then, is inescapable. These sagas are written and read by women yearning to fulfill the same vivid fantasy: to be abducted and violated by a dashing buccaneer! Once their physical chastity has been tampered with, it is hoped that the spiritual chastity of the heroine will subdue the rampaging lust of the violator. If that fails, there's pregnancy.

Abduction and forceful surrender are the staple thrills of the new pulp romance. Heroines with newly aroused sensualities routinely fall in love with their captors. And yet, I wonder: among the legions of readers, how many are able to sympathize with Patty Hearst? How many, deep down, are exactly like her?

The appetite of died-in-the-sheets addicts is prodigious. Legend down at the Capitol Newsstand has it that the true romance junkie will stock up with at least 3 to 4 of these books before a weekend at the beach. Understand now, a paperback doesn't qualify as a woman's romance **unless** there are at least 400-600 pages under those florid italics.

After the weekend, so goes the legend, that same romance freak shows up at the bookracks wearing the most wicked suntan you ever saw, hungry for more vicarious violation. Romances that scorch the secret places of the heart! Rippling tides of liquid fire!

A couple days ago, a woman noticed **Love's Wildest Promise** lying on the back seat of my car. She confessed to me that she was a reformed romance junkie. Yes, she admitted, the stories were all basically the same, but that wasn't why she quit reading them. "I just got tired," she said, "of being ravished all the time."

Not my kind of woman, I decided.

A Boulder APPROACH: OR how Hoover Gave a DAM.

In the early 1900's, a concrete solution was needed to prevent flooding along the Colorado River.

The Hoover administration provided it. 4,400,000 cubic yards' worth. Enough concrete to pave a two-lane highway between New York and San Francisco.

It was the Hoover Dam at Boulder City, Nevada. And it not only controlled flooding and irrigation, but today it generates power for Southern California, Arizona and Nevada.

The cost: $385 million.

And one of the ways money was generated was by Americans buying government securities and taking stock in America.

Today, you can take stock in America by buying United States Savings Bonds. It's easy when you join the Payroll Savings Plan.

That way, a little is automatically set aside from each paycheck to buy Bonds. Before you know it, you'll build up a nice reservoir of savings.

So buy Bonds. It's one savings plan that holds water.

"Mothers Courage" moving

(Continued From Page 16)

biggest distortion occurred in Kattrin's final scene which ruined the impact by keeping the stage too obscure. Otherwise, the stage was kept bright, without trying to hide the lamps.

The stage settings were pleasantly plain without being drab. Drayton Hall does not furnish a company with much space and the stage was wisely utilized by curtain partitions and plainly painted flats which formed a box set. Ming Cho Lee designed a fine, useful set which seems totally adaptable to many sized stages. Jeanne Button's costumes also were in perfect accordance with the plain design.
design.

Anna Fierling was played by Mary Lou Rosato who demonstrated Mother Courage's greed for money very well, even though she did not convince the audience of her villanous character, which perhaps resulted from the fact that Miss Rosato did not have a strong enough vocal projection, except when she belted out in songs.

Age is certainly not a prerequisite for an effective Anna Fierling, but it does not hurt. Miss Rosato had at times a rather comic and soft quality which caused the audience to identify with her. Except for two scenes, each involving deaths of two of her children, Swiss Cheese (Kevin Conroy) and Kattrin (Frances Conroy), Miss Rosato seemed to enjoy **being** Anna Fierling: she became quite involved in portraying a woman who should receive our pity.

Anna Fierling, however, is cold blooded and a direct supporter of the war. She has no concern for her children; she only cares for them in so far as they are not interfering with her business deals. She decides to stay with Kattrin when she could have gone with the cook to Utrecht, saying "It's not you, it's the wagon".

The death of Swiss Cheese is accepted in a totally detached way, and only one gesture, in which Anna freezes into a Kathe Kollwitz-like expression of mourning, transmits the second of pain.

Similarily, Miss Rosato, after some sentimental vocal "cracks," managed to composed herself again, to leave the stage, determined to make more money off the war. There were exquisite moments, but when Mary Lou Rosato finaly left the stage, she had the pity and sympathy of the audience - except for mine.

One of the most successful portrayals was Frances Conroy's mute Kattrin. We never forgot that she was an actress showing us how Kattrin reacted to the war and the people around her. Her attraction to Yvette's red boots was an effective and powerful statement of her yearning for love.

Miss Conroy's first longer outburst of panttomimic gestures was slightly hectic, but then Miss Conroy is not mute; she is trying to demonstrate the helplessness of a mute who knows her brother is in danger.

Kattrin's strongest scene was unfortunately ruined by unappropriate lighting conceptions: the stage was kept so dark that one could hardly see Kattrin's desperate struggle, while her animal - like sounds were drowned by the dialog.

One must not forget the excellent parody of the chaplain (Anderson Matthews) and the cook (David Schramm) who contributed a great deal to the entertainment.

Even though no one left the theatre convinved that Mother Courage is a loathsome character, and even though this production did not arouse the critical response of the audience, we all enjoyed a poetical experience. If The Acting Company "un-Brechted" Brecht, they offered us a unique experience of authentic theatre.

Spotlight

(Continued From Page 14)

all over the country.

Osceola: How did you happen to select this particular cast?

Houseman: Some were left over from the original company and others are people we auditioned. We've auditioned hundreds of people in order to replace the people who after a while leave us. We choose the best we can find.

Osceola: How often do you personally attend on-the-road performances?

Houseman: Fairly frequently, really. It depends. Toward the beginning of a run, when a show is opening or breaking in, I tend to go quite a lot. Toward the end of the year, when the shows are all broken in, I tend to go less. It depends.

Osceola: Do you have any particular theory of directing?

Houseman: No. I mean I just direct a show. There are not particular things you avoid or things you do. You direct a show. It depends on what kind of play you're directing; you direct a play like **King Lear** a little differently than you would if you were doing a Sam Shepherd play.

Osceola: During the course of your travels with the Company have you noticed any particular trends in contemporary theatre, such as the development of regional theatre?

Houseman: Yes. I've seen a lot of regional theatre. I'm fascinated by its growth. The whole regional theatre movement is continuing to grow. More and more of them are developing all over the country, and the quality on the whole is quite high.

Osceola: Where are the best areas now?

Houseman: Well, I don't get everywhere, but the ones that have the highest reputations are in Washington, Los Angeles-Minneapolis, obviously-Seattle. There are a great many good theatres-Chicago. They run into the dozens now. Perfectly good, viable, serious theatres in the regions.

Osceola: Doesn't this give the young actor more choices?

Houseman: As a matter of fact, life is not bad for a young actor, nowadays, actually. It's not too difficult for well trained actors to find work. For a while there, it was difficult for a young actor to learn his trade. Now it's getting much easier again, because of all these regional theatres. There are a lot of opportunities for a young actor to work and to do well, because he has choices.

He can go to the regional theatres. If he's lucky, he can get into the mass media. If he is unlucky, he stays too long in the mass media and never learns his business. On the whole, he's got opportunities which he didn't have twenty-five years ago.

Osceola: Your own experience with mass media is quite extensive. You've not only produced television shows such as *Playhouse 90* and *The Great Adventure* but have also produced at least seventeen films including *Julius Ceasar* in 1953, *Executive Suite* in 1954, and *Two Weeks in Another Town* in 1962. You even won an Academy Award for Best Supporting Actor for work in *The Paper Chase*. Why did you move into film?

Houseman: Well, everybody nowadays, who's in the theatre, gets into films or television. It's one of the ways you make a living, and you know, I find them all equally exciting in different ways.

Osceola: You mean that film work is simply a way of making a living that is inevitable for anyone doing professional theatre?

Houseman: No! I said more than that--it's also a hell of an art and it can be argued that it is a more appropriate art for our civilization than theatre. I would argue against that, but you certainly could argue it. Actually, I think the standard of acting is very high in film and television. Very High. Much higher than the standard of writing. Very often you see remarkably interesting theatrical performances by actors who perform beyond what's been written for them.

Osceola: Well, an actor still has to prepare himself for whatever medium he wants to pursue. What should young actors do to prepare for professional careers? Should they, for example, go initially to professional schools, or liberal arts colleges?

Houseman: Well, essentially what actors have to do is get themselves trained. To learn to speak-how to speak-how to fill a house. They've got to be flexible enough to do different dialects. They've got to learn how to move on stage and then they've go to learn the rudiments of acting. And all that takes quite a while and it takes very concentrated work.

Osceola: Some directors seem disturbed that young actors are not reading and lack solid background in literature and other branches of liberal arts. Do you share that feeling?

Houseman: Obviously, I would prefer always to deal with an actor who reads than with an actor who's an ignoramous. Reading is very valuable for an actor in many ways, including the fact that young people can't always get the experiences from life that they should be getting as actors. So if they can't get it from life, let them get it from books.

Osceola: When young actors ask you for advice about preparing for careers , what do you tell them?

Houseman: To learn their business.

Somebody needs you.

Red Cross. The Good Neighbor.

A CLASSIFIED AD IN OSCEOLA WILL

: NOT COST MUCH*

: CIRCULATE 10,000*

: BRING RESULTS*

*See our rate chart on page 21

*Sent to 10,000 households

*Reaching Columbia's most powerful buyers

Classified Ads

Autos

For Sale--1968 Plymouth sport wagon. Intermediate size. Economical. Nine passagers or cargo. Luxury equipped. 1575. 200 Woodrow. Call 799-6555.

For Sale 1969 Porsche 912 coupe. Excellent condition, completely restored. 779-9478.

FOR SALE: '74 Mustang II 2 plus 2; V-6; 5,400 miles; good condition; with auto trans, air, CB, etc. A steal at $1,400. Call Doug at 654-5660.
2/24

FOR SALE: Collect car. 1960, 356B Cabriolet Porsche. White-black top. Call before 9 a.m. and evenings. 777-4713.

FOR SALE--1974 Subaru stationwagon, 29,000 miles, AM-FM radio, air-conditioned, front wheel drive. Asking $2,200 but price is negotiable. 787-8169.

1968 VW: Rebuilt engine, $400.00 254-8804 after 5:30.

1973 Ford LTD 4-door, AC, PS, PB, new tires, excellent condition, 63,000 miles. $1,100. Call 781-2501.
3/17

77 SUZUKI 750. 4 Stroke 4. Only 800 miles. Showroom condition. Cycle magazine rates best roadbike of 77. Must sell. 256-0391.

1975 BUICK Riviera Landace. Loaded and in good condition. Will deal or trade. Randy Campbell 1-884-5141 or 1-886-8461 or Cola. 256-8389 and leave phone number.

FOR SALE--Honda 450, 1970 Model $400.00 779-2549 For free 7 ft. x 16ft. wooden truck bed. Needs repair or modification. 779-2549.

FOR SALE--VW fastback. Good basic transportation. AM-FM radio, new muffler and battery. $500.00 or best offer. 787-7873.

Real Estate

BLYTHEWOOD--3.5 acre beautiful wooded lot surrounded with two streams for future building. Well-established neighborhood. After 5 p.m. call 254-6254.

For Sale by owner--3 bedroom house, 1 bath, kitchen with a dining area. Large yard in nice neighborhood. Call 788-2615.

HOMES for Sale: Harbison-rustic, 3 BR, 2 B, unique den, wooded lot, patios, deck. Harbison extras: tennis, lake, security. $51,000. Call 781-2501.
3/17

GOOD INVESTMENT for sale. Duplex, garage and efficiency apartments. Completely furnished, including all appliances and air condition units. Adjoins Columbia College campus. 100% occupancy. $52,500. Financing available. Call owner: 786-0882.
4/14

HOME FOR sale by owner--seven and a half rooms, two baths. Beautiful old brick. Energy saving features. Mountainbrook. 776-4964.
2/24

FOR RENT: Lawyers, Accountants, Real Estate firms, Manu. Reps., etc. 10 small offices newly refurnished. $65 to $79 includes utilities. Ready now. Great area, off Forest Dr. Phone: 787-7903 or 754-6991.
3/24

NEW DEVELOPMENT bordering on Waccamaw River five miles from North Myrtle Beach. All lots 7/10 acre or more. Financing. $5,000 and up. Hussey Realty Company. 249-1475. 4/14

COLONIAL RANCH for sale by owner. 3,000 sq. ft., C.A., L.R., D.R., large kitchen, paneled den w/f.p., 4 BR, study, 3 baths. Downstairs - workshop, rec. rm. with windows and french doors to lower patio. Private yard w/dogwoods, azaleas, convenient location. Low sixties. 782-8953. 3/10

For Sale or rent by owner--3 bedroom house, 1 bath, kitchen with a dining area. Large yard in nice neighborhood. Call 788-2615.

For Sale: Lake Murray, 315 feet on water, 4 bedrooms, 1½ baths, great room with fireplace, well, garage, dock with ramp. Call 765-9832.

HOME FOR sale by owner--seven and a half rooms, two baths. Beautiful old brick. Energy saving features. Mountainbrook. 776-4694.

Acreage for sale--2, 5, 10, 20 and up to 1000 acre tracts. Call 799-3900.

Pets

NEEDED FOR Breeding. Healthy, intelligent female Healthy, intelligent female Golden Retriever, English or Irish Setter. Full blood not required. Want to continue line of my uniquely intelligent personable Golden Retriever/English Setter. Will pay $20, mother's and puppies' shots, vitamins. First five puppies mine, rest yours. 782-8427.
3/24

AT STUD-Lab Retriever. Champion show and field and trial bloodline. Call Lee: 799-9672 or 771-7849.
3/17

At Stud: Freedom's Will, 16.1 bay, T.B. Very handsome, nice disposition. $300 T.B. mares, $150 all others. Polly Woodham, Bishopville, S.C. 484-5727.

Musical

GOOD LEAD singer looking for good group acoustic or electric. Call John: 754-0586 or 799-4847. 3/17

RARE SCOTT tube type FM stereo receiver. Powerful, works well. $100. Will negotiate. John 779-3452 late.
3/17

MUSICIANS (CLASSICAL, blues, jazz, folk) needed to play during dinner at the Basil Pot.

Miscellaneous

NIKON EQUIP. A.J. Koelker. 758-5559. Excellent Condition. after 6. 2/24

For Sale: boy's clothes sizes 12-16. Coats, suits, pants, sweaters, shirts. 25¢ to $4. Call 787-0808.

FOR SALE: Shakespeare Electric Trolling Motor, model 606; best offer or $45. Randy Campbell 1-884-5141 or 1-886-8461 or Cola. 256-8389 and leave phone number.

FOR SALE--10-speed All Pro bicycle. Call 799-4684.

For Sale: Sony 17" Trinitron color tv. $400. 799-8725 after 5

LET ME buy your misc. garage sale items of furniture, linens, household items, etc. and save you the worry of a sale. 356-0689. 3/10

FISHERMEN--For sale, Shakespeare and True Temper freshwater fishing rods--all top of the line models. $7-$14. 758-2643 days or 787-3538 evenings.

For Sale: Three saddles (2 McCleland, 1 western) complete with bridles, $35 up. $ hand saw $5. 1 Crosscut saw, $25. Call 787-6388.

MAIL-IN FORM FOR CLASSIFIED ADS

DEADLINE - TUES. 4 P.M.

SEND AD TO..... OSCEOLA
P.O. BOX 5033
COLA. S.C. 29250

NO. OF WORDS _____

NO. OF ISSUES _____

PAYMENT SENT $_____

PAYMENT MUST BE SENT WITH AD, NO EXCEPTIONS

Sample Word Count

1	2	3	4	5	6	7	8	9	10	11
Wanted	S.C.	Tobacco	Leafs	J.J.	Doe	100	Main	St.		

RATE CHART

MINIMUM $1.75 ON ANY AD

Number of Issues	One	Two	Three	Four	Five	Six
Up to 20 words	1.75	3.05	4.43	5.62	6.93	8.21
21 - 25 words	2.20	3.82	5.54	7.02	8.69	10.26
26 - 30 words	2.64	4.59	6.65	8.42	10.40	12.37
31 - 35 words	3.07	5.35	7.72	9.82	12.11	14.36
36 - 40 words	3.51	6.10	8.86	11.23	13.86	16.42
41 - 45 words	3.95	6.88	9.96	12.64	15.62	18.47
46 - 50 words	4.39	7.65	11.07	14.04	17.82	20.57
51 - 55 words	4.82	8.59	12.15	15.44	19 04	22.57
56 - 60 words	5.27	9.16	13.26	16.85	20.79	24.62
61 - 65 words	5.71	9.94	14.39	18.25	22.55	26.73
66 - 70 words	6.15	10.69	15.50	19.66	24.30	28.78
71 - 75 words	6.58	11.45	16.58	21.06	25.97	

Legal Notices

SUMMONS
State of South Carolina
County of Richland
IN THE FAMILY COURT
Dale G. Troutman,
Petitioner,
-vs-
Joyce Marie Lovell Troutman, Robert T. Mayes and Christine Marie Mayes, a minor under the age of Fourteen (14) years,
Respondents.

TO THE ABOVE NAMED RESPONDENTS:

YOU ARE HEREBY SUMMONED and required to answer the Petition hereto attached, a copy of which is hereby served on you, and to serve a copy of your Answer on the Subscriber at 2016 1/2 Green Street, Columbia, South Carolina, within twenty (20) days after the service of this Summons upon you, exclusive of the day of service. If you fail to answer the Petition within the time aforesaid, Petitioner will apply to the Court for the relief demanded in the Petition.

HERBERT E. BUHL, III
Attorney for Petitioner
JOHN R.T. MAJOR
Clerk of Court
Columbia, South Carolina
January 23, 1978

ORDER
State of South Carolina
County of Richland
In The Family Court

Marie Gibbons,
Petitioner,
-vs-
Reginald Allen Gibbons,
Respondant.

AFTER READING the Affidavit of Deena Smith, Attorney for Petitioner herein, it is hereby

ORDERED that the Respondent, Reginald Allen Gibbons, be served by publication as authorized by Section 15-9-710 of the 1976 Code of Laws for South Carolina, and that a copy of the Summons be forthwith deposited in the mails, addressed to the last known residence of the Respondent, or served upon the Respondent personally, if the same can be had, and that said publication shall be inserted in a newspaper of general circulation in the County of Richland, State of South Carolina, not less than once a week for three (3) consecutive weeks.

C.C.C.P. & G.S.
For Richland County
Columbia, South Carolina
Jan. 20, 1978
2/17

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
FELICITAS S. GALLOWAY,
Petitioner,
-vs-
MARK S. GALLOWAY,
Respondent.
IN THE FAMILY COURT
ORDER
AND
RULE TO SHOW CAUSE

TO: MARK S. GALLOWAY, the Respondent herein:

It appears to the Court that this Court has jurisdiction over your person by reason of personal service having been made upon you on September 12, 1977 while you were a resident of this State, no contest over having been made thereto; and that you appeared before this Court in a matter concerning support and maintenance of your Wife. This Court issued its Temporary Order of November 7, 1977, a copy of which was duly served upon your attorney. Thereafter, a copy of this Order is personally served upon you.

IT APPEARS from the Petition that the Respondent has utterly failed to abide by any single provision of that Temporary Order; and he is charged with being in contempt of that Order. For the purposes of jurisdiction, this Court is re-convening that original hearing as to the matter of support, and is, contemporaneously, ordering the Respondent to appear as to his contempt proceedings; NOW THEREFORE,

IT IS ORDERED and DIRECTED that the matter as to support and maintenance be again heard by the Court at the time and place set forth below; and that counsel for both parties shall notify their clients and have them present; and,

IT IS ORDERED that the Respondent shall appear before this Court on the 21st day of April, 1978, at 9 o'clock, a.m. to show cause and full reason why he has not complied with any of the provisions of the Temporary Order of November 7, 1977; and why he should not be held to be in Contempt of Court by reason of his utter disregard of that Order to be punished within the sound discretion of the Court; and further, to show cause why he should not pay the fees and costs of the Petitioner incurred in being forced to pursue this matter; and,

IT IS SO ORDERED.

J. Wc NANCY SIMPSON
JUDGE, Family Court,
5th Judicial Ciruit
January 12, 1978.

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
FELICITAS S. GALLOWAY,
Petitioner,
-vs-
MARK S. GALLOWAY,
Respondent.
IN THE FAMILY COURT
SUMMONS

TO THE DEFENDANT(S) ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Complaint or Petition in this action, a copy of which is hereby served upon you, and to serve a copy of your Answer to the said pleading upon the subscribers at their offices, 1811 Bull Street, Columbia, South Carolina 29201, within twenty (20) days after service hereof, exclusive of the day of such service, and if you fail to answer th Complaint or Petition within the time aforesaid, the Plaintiff/Petitioner in this action will apply to the Court for the relief demanded therein.

KOHN, FINKEL & GOLDBERG, P.A.
ATTORNEYS AT LAW
1811 BULL STREET
COLUMBIA, SOUTH CAROLINA 29201
By: Stanley H. Kohn
Attorneys for Plaintiff/Petitioner
Columbia, South Carolina
Dated: January 12, 1978.

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
FELICITAS S. GALLOWAY,
Petitioner,
-vs-
MARK S. GALLOWAY,
Respondent.
IN THE FAMILY COURT
CA# 77 DR 40 1593
PETITION

Your Petitioner would show the Court:

1. That an action for separate maintenance and support, and for other relief, was duly commenced in this Court; the Respondent was properly served and was present at that hearing with retained counsel, Jack W. Tompkins, Jr., Esquire.

2. That following this hearing on the merits, this Court issued its Temporary Order dated November 7, 1977; a copy of which was duly served on both attorneys by mail as provided by Statute.

3. That the original Temporary Order is a part of the record in this cause, and is incorporated herein by reference thereto; that the Respondent remains within the jurisdiction of this Court.

4. That pursuant to the Temporary Order of November 7, 1977, the Resondent is ordered, among other things:

a) to pay support and maintenance to the Petitioner in the sum of $100 per month, payable monthly and commencing on the 15th day of each month;

b) to place the North Carolina house on the market and to sell it for now less than its appraised value, with the proceeds thereof to be divided equally;

c) to provide to the wife within 60 days a vehicle equivalent to the 1970 Chevrolet, paying for same and placing title in the wife's name.

That the Respondent has utterly failed to abide by any of those Orders. That he has ridiculed this Court.

5. That a copy of this Petition and a copy of the Order of November 7, 1977 (previously served on Respondents' attorney) are now personally served upon the Respondent as appears by affidavit furnished the Court pursuant to hearing.

6. That the Respondent is in contempt of the Order of this Court.

7. That this Court should issue its Rule to Show Cause upon the Respondent, requiring him to appear and show cause why he should not be found to be punished according to the laws of this State; and why he should not furnish the relief sought originally as granted by Court Order.

8. That Petitioner contemporaneously requests this Court to schedule a hearing to continue the matter of support as is provided in the Order of November 7, 1977.

9. That Petitioner prays that the Court grant her an award of attorneys fee for both hearings which have been forced upon her at the instance and stubborness of the Respondent.

WHEREFORE, Petitioner prays that this Court schedule the hearing on support as provided in the Order of November 7, 1977; that it issue its Rule to Show Cause for a contemporaneous time directing the Respondent to appear and show cause why the Respondent is not in contempt of Court to be punished therefor; and for such other and further relief as to the Court may seem just and proper.

KOHN, FINKEL & GOLBERG, P.A.
Attorneys for Petitioner
By: Stanley H. Kohn
Columbia, South Carolina
January 12, 1978.

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND
RELICITAS S. GALLOWAY,
Petitioner,
-vs-
MARK S. GALLOWAY,
Respondent.
IN THE FAMILY COURT
TEMPORARY ORDER
No. 77 DR 40 1593

This matter for separate maintenance and support is before the Court pursuant to a Rule to Show Cause heretofore served upon the Respondent. The Petitioner was present in Court with her attorney, Stanley H. Kohn; and the Respondent was present in court with his Attorney, Jack W. Tompkins, Jr. The Court attempted to reconcile both parties; however, reconciliation at this time is impossible.

Upon taking the testimony of the Petitioner and Respondent, together with an examination of the evidence submitted, the Court makes the following findings:

I find that the Respondent moved out of the home of the parties; that he later returned and took the 1970 Chevrolet which in writing he had promised to pay for and place title in Petitioner, which was repossessed and sold to Respondent's father; that he took the checking account and savings books. I find that the Respondent has left the Petitioner with serious financial problems relating to her basic needs.

I find that the parties jointly own a house in North Carolina, which neither of them reside in; that the wife contributed significantly to the purchase of this house, and that she has a substantial economic interest in this property.

I find that the wife will need transportation and assistance with her finances; that she is entitled to support at the hands of the Respondent; that she is entitled to a division of the value of their house; and that she should be financially assisted should she desire to return to her native Germany, her option.

Based on this testimony, the evidence and the finding of this Court;

IT IS ORDERED that the Respondent, Mark S. Galloway, shall pay support and maintenance to the Petitioner, Felicitas S. Galloway, in the sum of One Hundred ($100.00) Dollars per month, payable monthly on the fifteenth (15th) day of each month; said payments to be made through the accounting office of this Court together with a service fee of three (3%) percent; and said payments shall continue for a period of six (6) months. That at the end of six (6) months the Petitioner may schedule a hearing before the Court as to why the payments should not continue.

IT IS ORDERED that the house in North Carolina shall be placed on the market to be sold for no less than its appraised value upon a bona-fide appraisal thereof being made and furnished to the attorneys of record; that the proceeds of the sale shall be divided equally between Petitioner and Respondent; and,

IT IS ORDERED that should the Petitioner desire to return to Germany, upon advice to Respondent's attorney, and within two weeks of such notification the Respondent shall pay Petitioner's transportation charges and the cost of shipping her personal belongings back to Germany;and,

IT IS ORDERED that the Respondent within sixty (60) days secure a vehicle equivalent to the 1970 Chevrolet, deliver it to the Petitioner and place title in her name.

IT IS SO ORDERED.

J. McNARY SPIGNER, JUDGE
FAMILY COURT OF THE
FIFTH JUDICIAL CIRCUIT
Columbia, South Carolina
November 7, 1977.
3/24 TB

---

correction
J. McNARY SPIGNER, JUDGE

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND.
IN THE COURT OF COMMON PLEAS
THOMAS G. CHISOLM, as Executor and Trustee under the terms of the Will of FANNIE MAE CHISOLM BOYD,
Plaintiff.
-vs-
THOMAS G. CHISOLM, HEYWARD I. CHISOLM, NAPOLEAN CHISOLM, NAOMI C. LLOYD, LOUISE C. LYMAN, ROSALIND C. BRAZIL, LAWEN BACOTE JR., WARREN HERMAN SIMPSON, BRENDA S. JACKSON, DANIELLE NICOLE JACKSON, IVA ODELL SIMPSON, ZORETTA BRAZIL, THELMA J. LIGHTFOOT; and all other persons unknown related to FANNIE MAE CHISOLM BOYD as nephews and nieces; any unknown adults being as a class designated JOHN DOE; and any infants or persons under disability being as a class designated RICHARD ROE,
Defendants.
SUMMONS

To the above-named Defendants in this action:

YOU ARE HEREBY SUMMONED and required to answer the complaint in this action, a copy of which is herewith srved upon you, and to serve a copy of your answer to the said complaint on the subscriber at his office at 924 Hampton Street, Columbia, S.C. 29202, within twenty days after the service hereof, exclusive of the day of such service; and if you fail to answer the complaint within the time aforesaid, the plaintiff in this action will apply to the Court for the relief demanded in the complaint.

This the 1st day of March, 1978.

LINCOLN C. JENKINS, JR.
Attorney for Plaintiff.
Columbia, S.C.

NOTICE

YOU WILL PLEASE TAKE NOTICE that the original summons and complaint in the above entitled action, the object and prayer of which is to obtain interpretation of a will and other relief as set forth in said complaint, were filed in the office of the Clerk of Court for Richland County on the 2nd day of March, 1978.

LINCOLN C. JENKINS, JR.
Attorney for Plaintiff
Columbia, S.C.
March 1, 1978.

NOTICE OF ORDER APPOINTING GUARDIAN AD LITEM NISI

NOTICE IS GIVEN HEREBY that the Order appointing Luther J. Battiste, III, Esquire, Columbia, South Carolina, as Guardian ad Litem Nisi for all unknown minors and persons under disability, herein collectively called Richard Roe, defendants, was filed in the office of the Clerk of Court for Richland County on the 2nd day of March, 1978.

FURTHER NOTICE IS GIVEN that unless said minors and persons under disability, if any, or someone on their behalf, shall within twenty (20) day after service of notice of this Order upon them by publication, exclusive of the day of such service, procure the appointment of a Guardian ad Litem to represent them, or either of them in this action, plaintiff will apply for an order making absolute the appointment of said Guardian ad Litem Nisi.

LINCLOLN C. JENKINS, JR.
Attorney for Plaintiff.
Columbia, S.C.
March 2, 1978.

ORDER

After due consideration of the petition of Lincoln C. Jenkins, Jr., attorney for plaintiff, it appears that this is an action seeking the interpretation of a will filed for probate in the County of Richland, State of South Carolina; and that certain of the defendants, unknown, collectively called John Doe and Richard Roe, may be infants and persons under disability,a nd after due diligence cannot be located.

THEREFORE, IT IS ORDERED that service in this action be had on the unknown defendants, adults colectively defendants, adults collectively named John Doe, and unknown infants and persons under disability collectively called Richard Roe, by publication of the Summons, Notice of the filing of the Complaint, Notice of Order appointing Guardian ad Litem Nisi and this Order of Publication in "Osceola," a newspaper of general circulation published in Richland County, South Carolina once per week for three (3) successive weeks.

John R. T. Major
C.C.C.P. & G.S.,
Richland County, S.C.
Columbia, South Carolina
March 2, 1978.

ESTATE NOTICE

All persons having claims against the estate of Mertis Ashford, deceased, are hereby notified to file the same, duly verified, with the Richland County Probate Court, Columbia, South Carolina, or with the undersigned, and those indebted to said estate will please make payment to the undersigned.

Dorothy Ponds
Minnie Bee Mathis,
co-administrators
C/O Frederick R. Benson
1926 Hampton Street
Columbia, South Carolina 29201

C/O W. Ralph Garris
P.O. Box 5025
Columbia, South Carolnia 29250
3/24

NOTICE

Carolina Community Program, Inc. will hold a meeting on Thursday, March 9, 1978 at 10:00 a.m., at 1210 Pickens Street, Columbia, S.C. to consider a vote upon dissolution of the organization.

Lucy M. Knowles
Attorney for Carolina Community Program, Inc.

NOTICE

G S MCCRAVEY, INC. did, on January 27, 1978, file its Notice of Intent to Dissolve the said Corporation.

NOTICE OF ORDER APPOINTING GUARDIAN AD LITEM NISI

State of South Carolina
County of Richland
In The Court of Common Pleas
Steve Brown,
Plaintiff,
-vs-
Tom Elliott, Treasurer for Richland County (in lieu and successor to Ellen I. Butler, Tax Collector); Pioneer Finance Company, its successors and/or assigns, and all persons or entities entitled to claim under or through it; and all other unknown persons claiming any right, title or estate, interest in or lien upon the real estate described in the Complaint herein; any unknown adults being as a class designated as John Doe; and any unknown infants or persons under disability being as a class designated as Richard Roe,
Defendants.

To any unknown adults, infants or persons under disability being a class designated as John Doe and Richard Roe, and to the person or persons with whom said unknown infants or persons under disability may reside:

YOU WILL PLEASE TAKE NOTICE that unless you or someone on your behalf apply for the appointment of a Guardian ad Litem to represent your interest in the above-entitled matter within twenty (20) days from the date hereof, the undersigned will make application for the appointment of such Guardian ad Litem.

Kohn, Finkel & Goldberg, P.A.
By: Howard S. Switman
Attorneys for Plaintiff
Columbia, South Carolina
January 23, 1978

ORDER FOR PUBLICATION

State of South Carolina
County of Richland
In The Court of Common Pleas

It appearing to my satisfaction from the verified Petition of the Plaintiff, by reference made a part of the Order, and from the verified Complaint which is filed in the Office of the Clerk of court for Richland County, South Carolina, that the above-entitled action has been commenced and is now pending; that this Court has jurisdiction of the parties hereto, and that a cause of action exists in favor of the above-named Plaintiff against the above-named Defendants as fully set forth in said Complaint.

It further appears that the Defendants are necessary and proper parties to said action, which is one to clear the title to the real property as more particularly described in the Complaint herein. That the Plaintiff is unable, after due diligence, to make service of the Summons, Notice, Notice of Order Appointing Guardian Ad Litem and Lis Pendens in said action upon the Defendant, Pionerr Finance Company, and that the said Defendant, Pioneer Finance Company, cannot be

Legal Notices

found within this State, although diligent efforts have been made, and that the last known address is as follows:

ORDER OF PUBLICATION
State of South Carolina
County of Richland
In The Family Court
John A. Davis, Sr. and Lillie Mae Davis,
Petitioners,
vs.
John A. Davis, Jr., Carol Gean Davis and Amy Georgiana Davis, a minor under the age of Fourteen (14) years.
Respondents.

IT APPEARING to my satisfaction from the Affidavit of Petitioner's attorney, the original Summons and Petition filed in this action, that a good cause of action for custody exists against the Respondent, Carol Gean Davis, and is pending in this County but that the Respondent cannot be found, with due diligence within the State.

NOW, THEREFORE, in accordance with Section 20-107 and 10-451 to 10-454 of the Code of Laws of South Carolina, 1962, it is ordered that service of the Summons in this action be made by publication thereof, together with Notice of the filing of the Complaint, in the Osceola News-Weekly, a newspaper published weekly in the City of columbia, County of Richland State of South Carolina, which said newspaper is hereby designated to be most likely to give notice to the Respondent, once a week for three weeks and that the first publication be made within ten days from the date of this Order.

IT IS FURTHER ordered, that the Petitioner is not required to mail a copy of the Summons, Petition and Notice in this action to the Respondent's last known address, as said address is unknown to the Petitioner and cannot be ascertained by the Petitioner after due diligence.

John R.T. Major
Clerk of Court
Columbia, S. C.
Jan. 30th, 1978

AFFIDAVIT
State of South Carolina
County of Richland
In The Family Court

PERSONALLY APPEARED before me, James W. Cothran, Jr. attorney for the Petitioners, who after being duly sworn, says:

1. That he makes this Affidavit on the Petitioner's behalf to secure an Order of Service of the Summons by Publication.

2. That a custody action exists against the Respondent Carol Gean Davis.

3. That the cause is pending in this County as will more fully appear from the verified Petition being filed with the Clerk of Court for Richland County.

4. That the Respondent, Carol Gean Davis, upon whom service of the Summons is to be made, cannot, with due diligence, be found within the State.

5. That said Respondent's last known address is unknown to the Petitioners nor can it be ascertained by her with due diligence.

6. Heretofore, the Honorable John R. T. Majors, Clerk of Court for Richland County issued an Order of Publication which is attached hereto: that said Order of Publication be published in Osceola for three consecutive weeks.

James W. Cothran, Jr.

SWORN TO BEFORE ME
26 day of January, 1978.
Vickie L. Haelenger
Notary Public for South Carolina
5/19/87

ORDER

This matter comes before the Court upon the verified Petition of John A. Davis, Sr. and Lillie Mae Davis wherefrom it appears to the Court that the father of the minor Respondent, John A. Davis, Jr., is incarcerated with the South Carolina Department of Corrections, and further appears to the Court that the mother of the minor Respondent, Carol Gean Davis, has departed the State, her whereabouts are unknown, leaving the minor Respondent with the Petitioners herein.

NOW, THEREFORE, until the matter can be heard, custody of the minor Respondent, Amy Georgiana Davis, is to be with the Richland County Family Court, with the placement, care and supervision of said minor Respondent to be with the Petitioners herein.

IT IS FURTHER ORDERED that the Department of social Services investigate the home of the Petitioners hereto with appropriate reports to be made to this Court.

AND IT IS SO ORDERED.
Harold B. Bouleware
Judge, Richland County
Family Court
Columbia, South Carolina
Date: May 23, 1975

PETITION

NOW COME the Petitioners through their attorney, James W. Cothran, Jr., and would respectfully show as follows:

1. That the Petitioners are residents of the County of Richland, State of South Carolina.

2. That the Respondent, John A. Davis, Jr., is in the custody of the South Carolina Department of Corrections incarcerated in Richland County, South Carolina.

3. That the Respondent, Amy Georgiana Davis, is a resident of the County of Richland, State of South Carolina, currently residing with your Petitioners.

4. That uponinformation and belief, the Respondent, Carol Gean Davis, has departed the State and her whereabouts are unknown.

5. That heretofore in 1973, John A. Davis, Jr. and Carol Gean Davis were married. Thereafter, on October 20, 1974, the Respondent, Amy Georgiana Davis, was born of said marriage.

6. That the Respondent, John A. Davis, Jr., is presently incarcerated by the South Carolina Department of Corrections in Richland County, South Carolina, and upon information and belief, is unable to care for Respondent, Amy Georgiana Davis.

7. That upon information and belief, the Respondent, Carol Gean Davis, the mother of the Respondent, Amy Georgiana Davis, is an unfit person to have custody of her minor child for the reason that she is given to excessive use of drugs and for the further reason that she has demonstrated that she will not provide a home and maintain support for her minor child.

8. That your Petitioners are the grandparents of the minor Respondent, Amy Georgiana Davis.

9. That your Petitioners are lifelong residents of Richland County and maintain a home in said county in which they are financially able to provide for the minor Respondent's support, maintenance, and education; that they will provide the minor Respondent with the guidance and Christian leadership needed to rear a good citizen; the minor Respondent, Amy Georgiana Davis, has been in their custody for the major part of her life; that they are fit and suitable persons to be granted custody of the minor Respondent.

10. That the Respondent, Carolyn Gean Davis, has departed the state, abandoned the minor Respondent, and her whereabouts are unknown.

WHEREFORE, the Petitioners pray that this Court inquire into the matters hereinabove set forth and issue its Order granting them custody of the minor Respondent, Amy Georgiana Davis, until further Order of this Court.

James W. Cothran, Jr.
Attorney at Law
Columbia, South Carolina
Dated: 5/23/75

I consent to the foregoing and join the prayer of the Petitioners herein.

John A. Davis, Jr.

SUMMONS

TO THE RESPONDENTS ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Petition in this action, a copy of which is herewith served upon you, and to serve a copy of your Answer to said Petition on the subscriber at his office at 1401 Calhoun Street, Columbia, South Carolina, within twenty (20) days after service thereof, exclusive of the day of such service; and if you fail to answer the Petition within the time aforesaid, the Petitioners in this action will apply to the Court for the relief demanded in the Petition.

James W. Cothran, Jr.
Attorney at Law
1401 Calhoun Street
Columbia, South Carolina
29201
Columbia, South Carolina
Dated: 9/15/80

PETITION AND ORDER FOR APPOINTMENT OF GUARDIAN AD LITEM

TO THE CLERK OF THE RICHLAND COUNTY FAMILY COURT:

The Petition of JOHN A. DAVIS, SR. and LILLIE MAE DAVIS, would respectfully show:

1) That an action has been commenced in this Court to have your Petitioners granted custody of the minor Respondent, Amy Georgiana Davis; that Petitioners are the grandparents of the minor Respondent.

2) That the minor Respondent, Amy Georgiana Davis, is a minor under the age of 14 years, to wit: 7 months of age, having been born on October 20, 1974.

3) That no application for appointment of a Guardian ad Petitioners' knowledge and belief.

4) That Robert H. Sandifer, Esquire, of the Richland County Bar is a competent and suitable person to be appointed Guardian ad Litem for the minor Respondent.

WHEREFORE, your Petitioners pray that Robert H. Sandifer be appointed Guardian ad Litem to appear and represent the minor Respondent herein.

John A. Davis, Sr.
Petitioner
Dated: 5/23/75
Lillie Mae Davis
Petitioner

"NOTICE"

Mrs. C. William Calk and Ms. Martha E. Hancock being two of the officers or agents appointed to supervise or manage the affairs of the Delta Phi Chapter of Alpha Omicron Pi, the fraternal organization which has been duly and regularly organized purposes hereinafter to be set forth, do affirm and declare; that a meeting of the aforesaid organization, held pursuant to the by-laws or regulations of the said organization, they were authorized and directed to apply for incorporation. That the said organization holds, or desires to hold, property in common for a religious, educational, social fraternal, charitable or other eleemosynary purpose, or any two or more of the said purposes, and is not organized for the purpose or profit or gain to the members, otherwise than is above stated, or for the insurance of life, accident or property; and that the above named individuals intend to apply to the Secretary of State of South Carolina for a Certificate of Incorporation three days after the filing of this notice.

MRS. C. WILLIAM CALK
MS. MARTHA E. HANCOCK

SUMMONS FOR RELIEF
State of South Carolina
Counyt of Richland
IN THE FAMILY COURT
Geraldine Greene Bedenbaugh,
Petitioner,
-vs-
Charles Bedenbaugh,
Respondent.

TO: CHARLES BEDENBAUGH

YOU ARE HEREBY SUMMONED and required to answer the Complaint in this action of which a copy is hereby served upon you, and to serve a copy of your answer to the said complaint on the subscriber at their offices, 1108 Blanding Street, Columbia, S.C., within twenty days after the service thereof exclusive of the day of such service; and if you fail to answer the Complaint within the time aforesaid, te plaintiff in the time aforesaid, the plaintiff in this action will apply to the Court for relief demanded in the Complaint.

JOHNSON, TOAL & BATTISTE, P.A.
BY: I.S. Leevy Johnson
Columbia, South Carolina
February 14, 1978.

NOTICE: The original Summons and Petition was filed in the Office of the Clerk of Court on the 22nd day of November, 1977.

ORDER OF PUBLICATION
State of South Carolina
County of Richland
IN THE FAMILY COURT
Geraldine Green Bedenbaugh,
Petitioner,
-vs-
Charles Bedenbaugh,
Respondent.

Upon reading and filing of the foregoing Petition,

IT IS ORDERED, that the Summons in this action be served on the Defendant by publication in "Osceola," a newspaper of general circulation published in Richland County, South Carolina, once a week for three (3) successive weeks, the first publication to be made not more than ten (10) days from date of this Order.

Clerk of Court, Richland County
Columbia, South Carolina
February 14, 1978.
3/10

PETITION
State of South Carolina
County of Richland
IN THE RICHLAND COUNTY FAMILY COURT
Geraldine Greene Bedenbaugh,
Petitioner,
-vs-
Charles Bedenbaugh,
Respondent.

The above entitled action has been commenced in this court, the object and prayer of which is to obtain a divorce between the parties hereto; that upon information and belief, diligent search has been made to locate the Respondent, Charles Bedenbaugh, but he cannot be located within this State and his whereabouts are unknown to the Petitioner and her attorney.

WHEREFORE, it is respectfully prayed that an Order of Publication be issued herein.

JOHNSON, TOAL & BATTISTE, P.A.
BY: I.S. Leevy Johnson
Attorney for Petitioner
Columbia, South Carolina
February 14, 1978.

NOTICE

TO THE RESPONDENT REGINALD ALLEN GIBBONS, ABOVED NAMED:

YOU WILL PLEASE TAKE NOTICE that the original Summons, Petition, and Rule to Show Cause in the above entitled action were filed in the office of the Clerk of Court for the Family Court for the Fifth Judicial Circuit, the object and prayer of which is to obtain a divorce, a vinculo matrimonii, and other relief as set forth in the Petition and Rule to Show Cause.

DEENA SMITH
Attorney for Petitioner
Columbia, South Carolina
January 27, 1978
3/10

SUMMONS
State of South Carolina
County of Richland
IN THE FAMILY COURT
Marie Gibbons,
Petitioner,
-vs-
Reginald Allen Gibbons,
Respondent.

TO THE RESPONDENT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Petition in this action of which a copy is herewith served upon you, and to serve a copy of your Answer to the said Petition on the subscriber at her office, 1427 Pickens Street, Columbia, South Carolina, within twenty (20) days after the service thereof, exclusive of the date of such service and if you fail to answer the Petition within the time aforesaid, the Petitioner in this action will apply to the Court for the relief demanded in the Petition.

DEENA SMITH
Attorney for Petitioner
John R.T. Major
Clerk of Court
Columbia, South Carolina
January 16, 1978

SUMMONS
State of South Carolina
County of Richland
IN THE COURT OF COMMON PLEAS
Columbia Commercial College,
Plaintiff,
-vs-
Helen L. Butler,
Defendant.

TO THE DEFENDANT ABOVE NAMED:

You are hereby summoned and required to answer the Complaint in this action the original of which has been filed with the Clerk of Court for Richland County and to serve a copy of your answer to the said Complaint on the subscribers at their offices, 1811 Bull Street, Columbia, South Carolina 29201, within twenty (20) days after service hereof, exclusive of the day of such service, and if you fail to Answer the Complaint within the time aforesaid, the Plaintiff in this action will apply to the Court for the relief demanded in the Complaint.

KOHN, FINKEL & GOLDBERG, P.A.
1811 Bull Street
Columbia, South Carolina
29201
By: Stanley H. Kohn
February 23, 1978.

NOTICE
State of South Carolina
County of Richland
IN THE COURT OF COMMON PLEASE
PLEAS
Columbia Commercial College,
Plaintiff,
-vs-
Helen L. Butler,
Defendant.

TO THE ABOVE NAMED DEFENDANT:

YOU WILL PLEASE TAKE NOTICE that the original Complaint in the above entitled action was filed in the office of the Clerk of Court for Richland County, South Carolina on the 22 day of February, 1978.

KOHN, FINKEL & GOLDBERG, P.A.
Attorneys for Plaintiff
By: Stanley H. Kohn
Columbia, South Carolina
February 23, 1978.
3/17

SUMMONS
State of South Carolina
County of Richland
IN THE FAMILY COURT FIFTH JUDICIAL CIRCUIT DOCKET NO.
Betty Sharpe Rule,
Petitioner,
-vs-
Joseph William Rule, Sr.,
Respondent.

TO THE RESPONDENT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Complaint in this action, a copy of which is herewith served upon you, and to serve a copy of your Answer to the said Complaint on the subscriber at his offices at 131 Morninghill Drive, Columbia, South Carolina, within twenty (20) days after the service hereof, exclusive of the date of such service; and if you fail to answer the Complaint within the time aforesaid, the Petitioner will apply to the Court for the relief demanded in the Complaint.

FRANK L. CHRISTIAN, III
Attorney for Petitioner
January 31, 1978.
Columbia, South Carolina

COUNTERSIGNED:
John R. T. Man
Clerk of the Family Court
Fifth Judicial Circuit
February 1, 1978.
Columbia, South Carolina
3/17

NOTICE OF INCORPORATION

The undersigned hereby give notice of their intention to form an eleemosynary corporation to be known as the South Carolina Energy Task Force, and that the undersigned intend to apply to the Secretary of State of South Carolina for a Certificate of Incorporation three days after the publication of this notice.

Tim Rogers
Frank Blechman
3/10

Cancer is often curable.

The fear of cancer is often fatal.

American Cancer Society

Events & Entertainment

Columbia

Shows

RED STOCKINGS REVIEW

The 17th annual Red Stockings Review will be presented March 9-11 at Dreher High School's auditorium.

Tickets for the show are $3. Call 782-1563.

Proceeds will go toward Palmetto Place, a home for abused children.

The show is under the artistic direction of Jerome H. Cargill Productions, from New York.

SEXUAL ENHANCEMENT

Beginning March 27, the Family Service Center will be offering a sexual enhancement workshop for women.

This series will meet for ten evening sessions from 7:30 to 9 p.m. over an eight week period of time.

The workshop is specially designed for pre - orgasmic women who are interested in enhancing sexual responsiveness and becoming orgasmic.

The deadline for pre-registration is March 13. Interested women may contact the Family Service Center at 779-3250

DORIS CHASE

Sculpture, film and video artist Doris Chase brings her dance and motion films to the Columbia Museum of Art Friday, March 10, at 8 p.m. Her show will be held in the Trustee's Gallery. Admission is free.

Chase's sculptures have been exhibited throughout the world, and her film and video works have been called "unique hybrids" of dance movements and image manipulation. She describes her works as "motion paintings," and she has used such dancers as Alvin Ailey and the New York City Ballet.

Sports

PALMETTO CUP

Track shoes, T-shirts and gym shorts will be the dress of the day for 750 men and women running in the fifth annual Palmetto Cup Road Race Saturday, March 11.

Starting at 10 a.m. from the Seven Oaks Recreation Center in Irmo, the race will include one, two, five and 15-mile categories. Awards will be made to the fastes runners in each.

The top male contender in the 15-mile competition will be Lee Fidler, 28, of Atlanta, recent winner of the Carolina Marathon. He also won the 1977 Palmetto Cup.

Setting the pace for women in the 15-mile race will be Joanne Hutto, 43, of Spartanburg. Her time last year was one hour, 30 minutes, 49 seconds.

Museums

VIDEO GALLERY

An exhibition of "TV Advent" is being held in the video gallery of USC's McKissick Library through March 27. Shows are from 10 a.m. till 4 p.m. Monday through Friday.

HIRSHHORN EXHIBIT

An exhibit of modern sculptures and their drawings is showing at the Columbia Art Museum though March 30. Admission is free to the public.

The exhibit consists of works from the Hirshhorn Museum in Washington, D.C.

CIVITALI SCULPTURE

The sculpture of the month at the Columbia Museum of Art is Madonna in Adoration, by Matteo Civitali. Civitali was a follower of Rossellino, and lived in Lucca, Italy in the 15th century.

STRAVINSKY PORTRAIT

A piano portrait of Igor Stravinsky will be presented March 9 in the Trustee's Gallery of the Columbia Museum of Art. It will be presented by John Kenneth Adams at 8 p.m.

Movies

BUSH RIVER CINEMAS, BUSH RIVER MALL, 798-6092.

I "Julia" Jane Fonda and Vanessa Redgrave star in a film about a friendship between two women and how it is affected by events in Europe during World War II. Rated PG.

II Afternoon matinee--"The Day it Came to Earth" A science-fiction horror film. Rated PG. Evenings--"Boys in Company C" It follows a group of young men from boot camp through the war in Vietnam. Rated PG.

III--"Billion Dollar Hobo"--A children's movie starring Tim Conway and Will Greer. Rated G.

CAROLINA THEATRE, 1223 Main St., 252-8011.

"Blue Collar" Stars Richard Pryor. Rated R.

PLAZA III THEATRE, 1323 Main St., 765-9358.

"Oh, God!" John Denver and George Burns try to spread the good word. Rated PG.

THE FOX THEATRE, 1607 Main St. 765-0665.

"The One and Only" Henry Winkler stars as a college student who tries to become a success to dazzle his girl friend. Rated PG.

JEFFERSON SQUARE THEATRE, Jefferson Square, Down Town. 765-9506.

"Close Encounters of the Third Kind" Richard Dreyfus stars as a man who is contacted by beings from outer space. Rated PG.

GAMECOCK THEATRES, Parkland Plaza Shopping Center, 796-0022.

"Gray Lady Down" Ernest Borgnine is featured in a film about submarines.

"Star Wars" A science fiction film about a war in outer space. Rated PG.

COLUMBIA EAST THEATRES, 7369 Garners Ferry Road, 776-0350.

"The Boys in Company C" Rated PG.

"Gray Lady Down"

SPRING VALLEY THEATRES, Two Notch at I-20, 788-8220.

"Smokey and the Bandit" Burt Reynolds, Sally Field and Jackie Gleason star in it. Rated PG.

"Semi-Tough" A film about sex and football. You get more of the former than the latter. Rated PG.

"The Other Side of the Mountain, Part II" The film continues the story of a skier who was paralyzed in an accident. Rated PG.

"The One and Only" Rated PG.

DUTCH SQUARE THEATRES, Dutch Square Mall, 798-1110.

"Saturday Night Fever" A young man gets his kicks dancing in a disco. Rated R.

"The Other Side of the Mountain, Part II"

II "The Boys in Company C" A group of recruits go from boot camp to the war in Vietnam. Rated PG.

The listings from the Irvin Fuller Theatres were not available at press time.

Clubs

COAL COMPANY, 2009 GREEN ST.
March 10-11 — Last Favor

SECOND LEVEL, 2011 DEVINE ST.
March 10-11 — Lightwood
March 13 — Jam and audition night
March 14 — Harry Tueting
March 15 — Ed Pollock
March 16 — Rusty Davis

CLANCY'S, 900 MAIN ST.
March 10-11 — Crackerjam

STAGE DOOR, 634 HARDEN ST.
March 10-11 — Jamie Halsey

G.R.O.W. CAFE, 18 BLUFF ROAD
March 10-11 — Susan Urquia and Rob Crosby

Rock Hill

Shows

PALMETTO DRAMA FESTIVAL

The 23rd annual Palmetto Drama Festival will be held at Winthrop College Thursday through Saturday, March 9-11.

Twenty-one schools will present one-act plays to be evaluated by a three-judge panel during the three-day festival. Five original plays written by students will be presented along with 17 written by professional playwrights.

PIANO RECITAL

George Mann, a member of the faculty at West Georgia College in Carrollton, Ga., will give a piano recital at Winthrop College Monday, March 20, at 8 p.m. in Recital Hall.

He has performed extensively in the South and Midwest as recitalist, accompanist and chamber music participant. In 1974, he presented a solo recital for the American Liszt Society Festival in Buffalo, N.Y.

In April, Mann will premiere a composition written for him by the well-known Georgia composer Betty Everett. The following month he will be soloist with the Rome, Ga., Symphony Orchestra.

He is vice president for programs for the Georgia Music Teachers Associaiton. He is also a member of Pi Kappa Lambda Music Honorary Society and the American Liszt Society.

Charleston

Shows

FESTIVE HOUSES

Seven different walking tours of more than 80 private historic dwellings and gardens in Charleston commence March 16.

Sponsored by the Historic Charleston Foundation, details can be obtained by writing 51 Meeting Street, Charleston 29401.

Clemson

CRAFTS ORGANIZATION

The S.C. Arts Commission is sponsoring a series of meetings with craftsmen in the state to establish a statewide organization.

A meeting will be held March 28 at the Moultrie Visitor's Center on Sullivan's Island.

Museums

SMITH RETROSPECTIVE

An exhibition in honor of Alice Ravenel Huger Smith is showing at Gibbes Art Gallery through March 26.

The exhibition includes watercolors, drawings and woodcuts from several private collections.

THE ARTIST COLLECTS

Works from the private collection of Jasper Johns are on display at Gibbes Art Gallery through March 26.

Works by deKooning, Twombly, Stella, Dine and Warhol are included.

ROBERT MARKS

Selections from the Robert Marks collection of photographs are showing at the Gibbes Art Gallery through March 19.

Music

WOODY HERMAN

Woody Herman is coming to Charleston. He and his band will perform at 8 p.m. March 6 at Charleston's Municipal Auditorium.

Herman will conduct a jazz clinic for high school students from 2 to 4 p.m. on Monday, March 6, at the Baptist College of Charleston campus. Students must register by calling 797-4325.

Clemson

Shows

CHARTRES CATHEDRAL

Robert England, a retired architecture professor, will speak on Chartres Cathedral at Clemson next week.

His talk will be held at 8 p.m. Monday, March 6, in Lee Hall Auditorium.

England is the fifth in a series of eight speakers planned for the Clemson Architectural Foundation's spring lecture series.

CANDLEMAKER

Karen Webb, a candlemaker from Cincinnati, will be at Clemson University March 5-9.

Webb will demonstrate her art in Union Gallery from 10 a.m. till 4 p.m. She has been travelling with her "Cincinnati Candleworks" mobile shop for two years.

Admission is free of charge.

Music

CHAMBER MUSIC

Lillian Harder will give a recital March 7 at 8 p.m. in Daniel Hall Auditorium at Clemson.

She will perform selections by Chopin, Mozart, Liszt and Schumann.

The program is open to the public at no charge. A reception will follow.

Greenville

Museums

ANDREW WYETH

A collection of paintings by Andrew Wyeth is showing at the Greenville County Museum of Art through March 31.

The collection includes such famous works as "Open and Closed," "Bull Run," "Under Cover," and "Winter, 1946."

The show is open to the public.

Agree? Disagree? Write the Editor